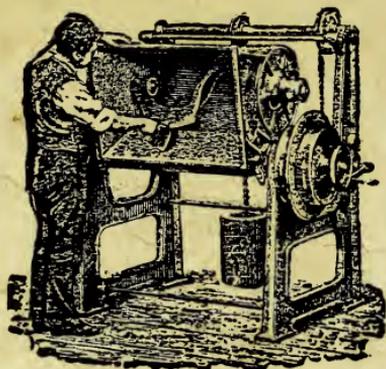


PRICE FIVE SHILLINGS

ALL ABOUT PIPING  
HERR WILLY

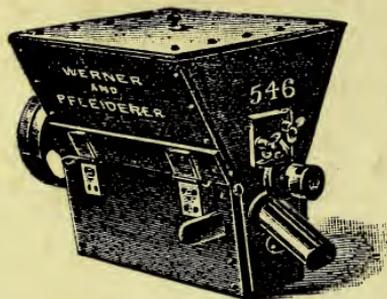
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HERR T. WILLY  
STANDIS ST, TOTTENHAM COURT ROAD  
LONDON W. C.  
1891

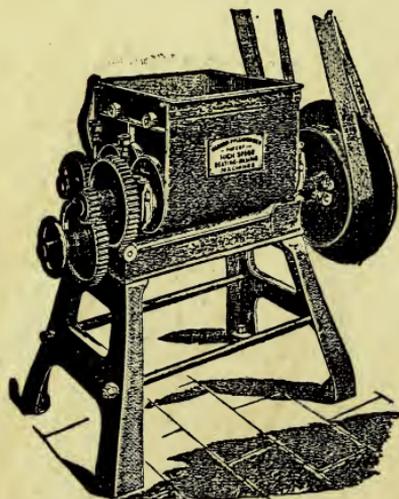


"SINGLE BLADE," TILTED FOR  
EMPTYING AND CLEANING.

FIG. 357



SIZE 3 SIFTER FOR POWER.



"CAKE" MACHINE.

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Is, after their "UNIVERSAL," the best  
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introduced to meet the wants of Bakers  
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FOR HAND OR POWER.

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which can be fixed under ceiling, for use  
over Mixing Machine or to sift direct into  
Trough. This size sifts a sack of flour in  
two minutes, or a corresponding quantity of  
sugar.

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and incorporates the flour and fruit. On  
the second speed it mixes every description  
of short or tough, rich or poor dough  
faultlessly, incorporating the fruit uni-  
formly and without breaking it.

*The "UNIVERSAL" is the best Mixer  
and Kneader; largely used on the Con-  
tinent for icing cream, or froth for Pâte  
de guimauve (Tragacanth), fondant cream  
and Marzipan Lozenges, and all con-  
fectioner's pastes.*

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[SEE ALSO OPPOSITE PAGE.]



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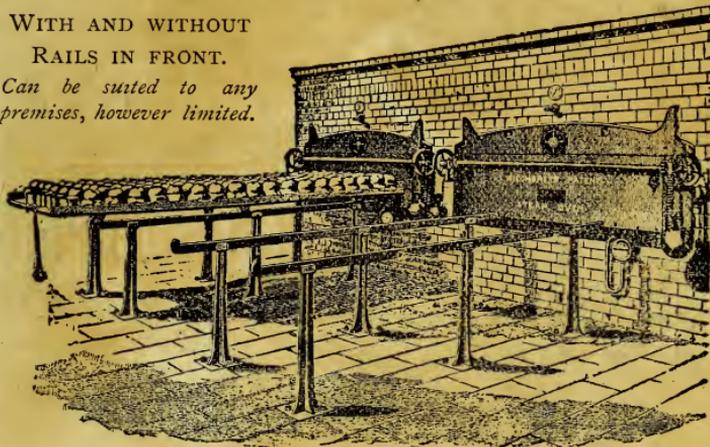
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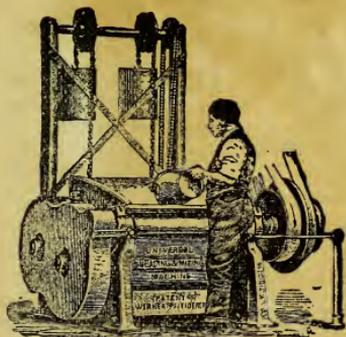
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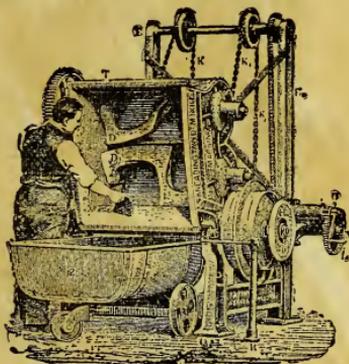


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# All About Piping.

BY

Herr Willy.

*WITH NUMEROUS ILLUSTRATIONS BY  
THE AUTHOR.*



---

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## PREFACE.

A BOOK about piping and ornamenting has been, I know, a long-felt want. I principally was induced to write this book by the recent appearance of a volume called "Ornamental Confectionery," having as its author "Confectioner" Wells, of Scarborough.

By the name he gave the book, one would justly expect to find fullest explanations of all and everything connected with piping and ornamenting. Alas! matters on this regard are scarcely touched; while about three parts of the contents of the book are made up and consists of the description and manufacture of gum-paste ornaments, and a few dozen pages with illustrations of gum-paste ornaments, as though the British confectioner does not know how such things look.

"Confectioner" Wells, incapable as he is in speaking about piping and ornamenting, shows himself in a sufficient light by the illustrations of bag-making he teaches the British confectioner. No proper piper ever will be able to do any good work if he follows these illustrations, and a journeyman, pretending to be a piper, and starting after "Confectioner" Wells directions, would have to be dismissed, his work absolutely would not do.

"Confectioner" Wells in his last literary product—I may add he is already the father of three other literary children, dealing all about confectionery—shows sufficiently that he understands how to make a book up.

Many may think what a light amongst confectioners that man must be, this the more as he has chosen for his book a Latin motto "*capio lumen*" (I take the light). Well, let us see for a moment what kind of a "Light" that man is.

He principally dwells, as already suggested, in his last book on advising the learning by the confectioner of the manufacture of gum-paste ornaments, which he says repeatedly he makes from "gum-dragon."

Now, I beg to say, that if any reader of this, or any British confectioner whatever, would be good enough to let me know what kind of stuff this "gum-dragon" is, I shall feel greatly obliged. I cannot help declaring that I even neither saw nor heard of any such material.

I, on making gum-paste work, always adhere to gum tragant. But if this was the only cause of my objecting to his book, I would have kept silent.

The very poor description he gives in endeavouring to teach others to do the work is sufficient proof to a practical man that "Confectioner" Wells scarcely understands that matter. "Confectioner" Wells, in fact, is himself absolutely no gum-paste worker, and when he, nevertheless, cites that (let him speak himself):

"I am proud to be able to add that everything given in the following pages is the outcome or suggestion of my own practical experience, so that nothing appears in this book, whether in the way of instruction in the text or of illustrations in the plates, which has not been verified in actual work or found acceptable to my patrons in business."

I must say that this is not true; but let me first go back a moment to the manufacture of the kind of ornament "Confectioner" Wells recommends.

Gum-paste work never was and will never become a work which can possibly be connected with pastry confectionery. Having gained my experience in more than two or three different countries, I may say my view of the matter is corroborated by the fact that I never in any country in Europe met with a confectioner or pastrycook who was even moderately proficient in both kinds of work.

I know of several very good gum-paste men, but there is not a single one amongst them who understands anything about pastry cookery, who would understand how to make a bun, and this plainly because on both lines—the gum-paste manufacturer and the pastrycook line are diametrically opposed.

So I may say, with all gravity and in accordance with my thirty years' experience, that "Confectioner" Wells will never be able to make any alteration in this matter.

To produce gum-paste work to perfection as now sold and served everywhere, and at such cheap prices too, requires the man to stick the whole year round at it, to do absolutely nothing but this kind of work; I may say to do so for his whole lifetime.

But suppose that it might be possible to combine pastry-making with gum-paste working, then it would require quite other, far more and better instruction than what "Confectioner" Wells has given in his "Ornamental Confectionery." Nobody could go on with it, and if anyone did I would be very sorry for him; he would soon find out things to be a great mistake, and to be a great loss to him, both in time and waste of materials.

But I am not afraid that any one of the buyers of his celebrated book have made a trial; plainly, because, in accordance with the poor and imperfect description, he cannot.

But as to the illustrations which "Confectioner" Wells, that "light" from Scarborough, declares to be the outcome of his own practice (which, of course, anyone would expect from a man imparting something to others), I hereby declare that "Confectioner" Wells himself is unable to do the things he wishes to teach others.

A lot could and *ought* to be said about the different kinds of moulds required—and how quickly they run into a large amount—also as to the other instruments required, and the arrangement of the room for doing such work. But "Confectioner" Wells says nothing whatever about these matters; and this, believe me, he omitted for the plain reason that he himself is unable to speak about it and to teach it to others.

I am certain that "Confectioner" Wells will take steps to correct my statements if he thinks I have wronged him.

But he can not only do to a great extent the piping and the gum-paste ornaments he produces in his book, and saying it to be his own work, but I am ready at any moment, and can prove and bring witnesses, that several of his illustrations have been *stolen from other papers*.

Now, I think that everybody will know what he has to think both of "Confectioner" Wells, that "light" from Scarborough, and of his ability as "Confectioner."

In order to make a book sell, and this under a very promising title, like "Ornamental Confectionery," he principally composed it and makes it up book-like by a lot of illustrations of gum-paste ornaments.

If there is any one confectioner who has not seen enough of such things, I recommend him to apply to any ornamental confectioner, asking for a price list, and from different places he will receive dozens of illustrations of that very kind gratis and free of charge.

But these illustrations in his last book, which are *really* "the outcome of his own practice," are so clumsy and awkward, that my pupils would be ashamed to reproduce them.

Everybody will easily detect the motive of his great devotion to confectioners' literature.

The motto he uses on the book's title page, namely: "*Capio Lumen*" is, therefore, I think, a mistake, he had better alter it to "*In Tenebris ambulo*" (I walk in the darkness).

But in order not only to criticise other people's work, but to give the proof how things, when correct, ought to look, I have decided to write this my "All About Piping;" it includes absolutely everything relating to ornamental confectionery.

I scarcely need to assure my readers that this book is my own work throughout: I would be ashamed if it were not so.

I shall add a reproduction of the censure which "Confectioner" Wells "Ornamental Confectionery" received at the

hands of the *British and Foreign Confectioner*, June, 1890. While any other "gentleman" would blush after having received such criticism, "Confectioner" Wells continued advertising his literary work in its very columns. Of course he never heard of this criticism. Comment is unnecessary.

"ORNAMENTAL CONFECTIONERY.\*—This little book has reached us for review, and gladly as we should welcome any book that could be accepted as a standard, or even a primer, we fear that this will not do much to fill the void. As we read the book we seem to see before us all the hard, stiff ways of our apprenticeship days, and we question very much whether even a generation ago this little book could have been said to be 'quite up to date.' To-day is hopelessly 'way back.' Again, even were the subject matter up to date, which it is not, the method of treatment is horribly loose. If an architect were instructing his pupils, and were to say, 'Take some bricks and mortar and build a house; decorate it with stone copings, which you have previously moulded to suit your taste or the pocket of your pattern; put on a roof of slate—and collect the money,' well, we don't think the pupils would learn much. Now look at this, which is a fair sample of the instructions in this book, and see where is the difference:—'*To Ornament Hams.*'—Cut and pare a boiled ham neatly, particularly at the shank; model the devices for it, and put the ham into cold spring water until the butter is properly stiff; then take the ham out and lay it on a board. Smooth and finish your work. The devices may be set on each side or in the front of the ham (which is the front?). You may then place round the ham single and double loops in butter, forced through a squirt (shades of our youth, a squirt!), or you may place any ornament you please on the top, such as flowers, or the crest and arms of the family for whom the work is intended. Now, with all deference to Mr. Wells, we do not think this is satisfactory. If information is given at all, then it should be given so plainly that it can be readily understood by those who do not know. Those who do know do not need the instructions at all."

It is to be regretted that, however little value a book may have, there are always some Editors to be found who recommend it to their readers, and this for sake of not losing a small material benefit.

HERR WILLY.

*London, October, 1891.*

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\* "Ornamental Confectionery," by Robert Wells. Published by Crosby, Lockwood, and Son, 5s.

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# ALL ABOUT PIPING.

## CHAPTER 1.

### OF ICING IN GENERAL.

**I**CING for confectionery, that is to say, for piping and ornamenting, may be operated with the whites of fresh eggs, condensed whites, or with McGhie's icing powder, which has great analogy with gelatine or glue icing.

The *modus operandi* with each of these three varieties of icing is in each case identical.

A basin of icing can readily be prepared for use—with scrupulous cleanliness no mistake is possible.

*Delicacy* and *cleanliness* must be the guiding stars of the operator during the whole course of the work. All the extra labour thus incurred will be amply compensated for eventually, and it will save an endless amount of work in the long run, and a great waste of material.

Firstly, let the icing bowl and spatel be absolutely clean and dry. Enamelled bowls, which are now to be got anywhere, are most suitable for the work; their lightness is a great advantage and they last longer than any other kind of basin, it being almost impossible to break them. Besides, they can be thoroughly cleaned, without trouble, after having been employed for some other purpose.

**Enamelled  
bowls  
are most  
suitable.**

China or any earthen basin may also be employed without any inconvenience for icing purposes, except that of their brittleness, which is frequently a source of great expense. Wooden or tin dishes ought not to be employed. If, by chance, it is absolutely necessary to make use of a tin basin, no icing should be left in it; one day's contact with the metal is sufficient to spoil the icing.

**Tin  
or wooden  
basins  
should not  
be used  
for icing.**

Wooden bowls, unless they are quite new, should not be used for icing. After having been used, and while being used, for any other purpose with fatty substances, it is almost impossible to clean them so as to make them fit to be employed again for icing work. Butter, fat, dripping, lard, cream, custard, milk, oil, or any other fat or flour containing substances, is very unfavourable to icing processes, and must be very carefully avoided. Any wooden bowl which has once had any of the above-mentioned substances in it cannot be again properly cleansed, so that they are out of the question for icing, and it is best not to use them at all.

#### The spatel.

What I have said about the wooden bowl is also applicable to the spatel, which is most suitable when made of wood. A wooden spatel, or spoon, such as that used in kitchens or bakehouses for any object or requirement, could not be employed without spoiling the icing. Wood once brought into contact with any fat or greasy substance retains it to some extent, even after the most careful washing, and on this account one must proceed with caution.

A new wooden spoon ought to be used, and if not to hand may be cut in a few minutes. Any species of wood will answer the purpose. For shape see plate of icing basin.

By frequent opportunity in piping, let the basin and the spatel be reserved for this purpose only.

#### Receipt for making icing.

I receive numerous applications from untrained confectioners for a proper receipt for making icing. A suitable reply to such a question is not quite free from difficulties, as much depends upon the size of the eggs used. Large eggs, naturally, contain more white than medium or small-sized eggs, and consequently require a different quantity of sugar.

For my own part, I can say that during my thirty years' experience I have never weighed sugar for icing, nor have I ever seen this done by any other confectioner. Measuring the quantity of the whites, or weighing the icing sugar, is quite unnecessary. When, on mixing an icing, it is found to be too thick, add two or three drops more of whites and if too thin add a spoonful of sugar.

In businesses where a lot has to be piped, condensed whites are frequently used for making icing, as it is much cheaper than fresh eggs in winter. A proper proportion of the different ingredients for icing with condensed whites can be easily given, and is forwarded by me for testing my condensed whites, as there are so many different kinds of condensed whites pure and not pure.

#### Proportion of condensed whites for icing.

One half-ounce of condensed whites of eggs is equivalent to the whites of five fresh eggs, and requires five ounces of water for solution, and nearly two pounds two ounces of sugar.

One ounce of condensed whites is equivalent to ten fresh whites, and requires ten ounces of water and  $4\frac{1}{4}$  lbs. of sugar. For

further particulars you should get a sample pound, with full directions for use.

But in order that my book may be as much as possible a guide for the young piper, I went to the trouble of making some experiments with fresh whites, and I found the proportion of the various substances to be as follows :

The whites of six medium-sized eggs, weighing exactly six ounces, require one pound fourteen ounces of best icing sugar, and sixteen to eighteen drops of acetic acid. By repeated and careful examination I found this proportion perfectly reliable.

I think that a bakehouse or dough scale is hardly suitable for weighing six ounces of pure whites exactly. A better kind of scale should be employed.

Further on will be found all particulars about mixing and beating up.

When making icing from fresh eggs, hen-eggs only should be used. Those of ducks or geese are not suitable for piping work, they are too fat—that is to say, the whites.

Icing would not become stiff without some sour ingredient, and acetic acid, lemon juice, tartaric acid are employed. Use only acetic acid ; nothing else, it is the best and the cheapest. A pennyworth purchased at the nearest chemist's will last a long time.

On this point I must observe that condensed whites should be more appreciated by the British confectioner. Of course I only speak of that which is quite pure. At the present time the British confectioner makes no scruple whatever of replacing pure butter by margarine, and I cannot see that this is wrong in any way. Owing to the great and keen competition which now exists everywhere, in order to compete with our neighbours, we are bound to look for the cheapest possible materials in studying the style of our customers.

But condensed whites (at least the kind I work with, and introduce to the notice of my pupils) are not in any way a substitute, and are quite pure ; they are nothing but the dried whites of hen eggs, which come from countries where eggs are produced in such large quantities that they are not estimated at their real value. The surplus of eggs in some parts of Russia, as I have convinced myself, also in some parts of Galicia, is beyond conception.

To enterprise and science is due the preservation of this valuable article from waste by putting it into a condensed form. Actually, you can get the separate condensed whites, also the yolks and the entire eggs. With a guarantee of their respective purity, the British confectioner should patronise this article more extensively, chiefly in winter, when eggs are both bad and expensive. Of course, as soon as a sound and valuable article

**Great care must be given to weighing.**

**Use acetic acid for stiffening icing.**

**Condensed whites in general.**

**Condensed whites.**

finds its way into the market, imitations soon spring up, so that one must be careful in purchasing.

One of the chief impediments in the way of a more general employment of pure condensed whites by the British confectioner resides in the fact that manufacturers of this article were unable to give suitable and reliable directions for use, when introducing the same on to the market. All their instructions, in this matter, are unsatisfactory and untrustworthy, or utterly a mistake, and many confectioners, being once disappointed, put it aside for ever.

I may state that it took me fully three months experimenting before I reached a satisfactory conclusion as to the proper amount of water required, and that of the sugar, and the general treatment.

But, in my opinion, it is a first-class article, which ought to be introduced everywhere.

Imagine what great losses you suffer both in material and time when (for example, at Christmas) in many businesses hundreds of cakes have daily to be glazed and piped and ornamented, and the eggs in the house are bad. Of course, they were sold as fresh. Now, every confectioner knows as well as myself, that if he wants fresh eggs at Christmas, he must pay a good price and he would get no profit. At the present time profits are so small, owing to the great competition in every line, as in confectionery, which specially affects cheap Christmas cakes, and even in summer when eggs are cheap we cannot afford to use eggs for many of the cheaper class of cakes, but we make them look richer by means of a bit of egg colour.

Again, how many eggs which come in with every fresh box, are bad, broken, spoiled, or run out? and they must be paid for as though they were good. This little illustration, which contains a fact you will have to experience every year, may influence you to take my words into consideration for a moment. Many businesses during the three winter months lose a small fortune in this point.

#### Gelatine icing.

It was, I think, a very good idea, that of Robert McGhie, of Hamilton, Glasgow, to introduce to the British confectioner what he calls his icing powder. To me it was nothing new. I have known it for upwards of 20 years, and always employ it for bride-cakes or dummies for export, also for piped sweets, sugar roses, &c., and things which are to be kept for a long time, or have to undergo the effects of a long journey.

Icing prepared with gelatine acquires, on drying, a hardness which cannot be compared with any other icing (whites or condensed whites icing), and thus renders the objects to which it is applied much more resisting, in the case of shaking, turning over, or transport in general.

As gelatine—and this is the essential part of McGhie's icing powder—is absolutely harmless, and known and used in every kitchen, confectionery, and household, I need not insist upon its utility and harmlessness.

**It is quite harmless.**

Hundreds of various articles made on the Continent with the piping bag are known by their make, and find their way all over the globe: they are made, and can only be made exclusively with gelatine icing. But if fresh eggs could be employed, what should be done with all the yolks?

No manufacturer of these kinds of sweets could give any guarantee for safe delivery of such goods, unless made of gelatine icing. All such sweets are made in spring and summer, and packed up and forwarded on a journey of several months duration, reaching their destination, where they are offered for sale about Christmas. These sweets, made with gelatine icing, will really keep for years, which is impossible with all other kinds of icings.

All the sugar-roses, commonly placed on wedding and other cakes, are made exclusively from gelatine icing, and everyone knows how long they will keep.

Another great advantage of McGhie's icing powder (gelatine icing) is its great cheapness. No cheaper icing could be found than gelatine icing.

The directions for use Mr. Robert McGhie gives on each packet. I have undertaken a most careful examination, and have only to state the accuracy of his statements. In dealing with everything appertaining to this kind of icing, I must add that this icing, in beating up, requires about two minutes longer. The solution will keep for months (far longer, as Mr. Robert McGhie presumes). It is advisable to keep the solution in a bottle, rather than in a jar or jug.

No bottle containing this must be corked *until the solution is quite cold*, and then it is to be recommended to cut a piece out of the cork, to allow the air to enter constantly.

**Be careful it bottling.**

Before bottling, straining is advisable, employing a fine sieve or cloth. See that the sieve is not broken, and that the cloth is quite clean.

Let us return for an instant to the subject of icing from condensed whites, about which I wish to observe that, before using any solution, it should be strained in the same way as gelatine icing. I cannot guarantee that, for instance, some small particle of an egg-shell will not be amongst it. When piping with a small tube, each of such small particles will cost you a bag.

**Solution to be strained.**

Therefore, let it always be strained. It is a small amount of labour, which saves many unnecessary interruptions when engaged in piping.

Icing sugar must be sifted once before use. Put whites, or

**Mixing and beating up icing.** condensed whites, or gelatine icing solution (or two kinds of these if you like) together into a basin, and add sugar. Do not do it with the bare hand; take a spoon or spatel. Mix it, beginning gently, until you think it is of the proper thickness, when the beating up may be done as quickly as possible.

If all is right, and the young piper acquainted with the way of beating up, he must be able to provide a basin of icing ready for piping in five minutes, a proof of which I give many of my pupils.

**A basin of icing should be done in five minutes.** The very short time it takes me to make icing astonishes many persons. It all depends upon trifles however, and if you comply with all the details of my instructions, having also some knowledge of quick beating up, you will be able to gain the same result.



PLATE 2.

We are now dealing with the beating up of the icing, so that it is not yet ready. At any time you may add a few drops of acetic acid, also you blue the icing a bit, which will make it appear of a finer white. You will have to use paste blue, it is the handiest. No other blue is so good for piping purposes. You will find particulars amongst "Colours," in a later chapter.

You continue beating up the icing until, when the spatel is taken out, it stands vertically. Icing is called *stiff* or *standing* when it does not set flat again in the basin. Compare Plate 2.

If, after having observed the cleanliness in every respect as prescribed, and yet your icing—in spite of good and quick beating up—appears not to have acquired the necessary stiffness, a few more drops of acetic acid may be added.

Be careful not to use too much acetic acid, as the more you use the sourer the icing will become, perhaps as sour as acid drops, which may not be considered to be an improvement on the bride-cake, besides the effect of an excess of acetic acid is to make the icing become insufficiently hard. Acetic acid alone is insufficient, and does not make the icing stiff; it requires beating up—hard beating—I think you call it “elbow grease.”

When the icing has come to a point, as shown in my illustration, it has to be covered with a damp cloth. This cloth need not be new, but it must be a clean one at any rate. Put it in clean cold water and let it get thoroughly saturated. Wring it out until you are sure that no drop of water will separate and come in contact with the icing.

To prevent the cloth from touching the icing, it is good to lay a piece of wood or wire across the basin, and then cover the icing. You must see that your icing is entirely and constantly covered.

It is astonishing how frequently people are led into error by so-called would-be confectioners, individuals who require a little more experience in their trade before having the audacity and brazen-facedness to mislead others through their lamentable ignorance.

I heard this several times, and once, when called upon to finish a gigantic cake for Christmas (4500 lbs. in weight), I experienced this myself, when beating up icing, without any visible result, I learned, on making enquiries from the manager, that the icing had been flavoured with lemon oil!

Of course I am speaking about icing for piping purposes, and the artist who gave orders for flavouring the icing was the foreman, who told me that he always did so.

If any flavouring could be brought into question by whites icing, it only could be *pulverized vanilla*, and it can be used for glazing any kind of pastry, which gives them increased agreeableness. But as the whiteness of a bride's-cake should be as brilliant as possible, vanilla, which would decrease the brightness of the colour, cannot be employed, so there is no flavour at all to be applied for whites icing.

The subject of flavours and flavouring does not come within the scope of our work in this particular place; although I should very much like to do so, I merely shall remark, that the only flavouring which I find employed by English confectioners is lemon oil, and nothing but lemon oil, and in very improper proportions. The same flavour (lemon oil) does not suit everything and everybody; many persons have a particular dislike to lemon

**Don't use too much acetic acid.**

**Always cover the icing.**

**No flavour in icing.**

**Glazing.**

**Lemon oil.**

flavour altogether. The flavourings of a liquid substance, as employed in English confectionery, are decidedly not to my taste, and give little in the way of beneficial result. One cake is improved by the addition of this flavouring, and another by that of some other kind. On my testing a sponge cake here, it is flavoured (frequently excessively) with lemon oil; on my tasting there say a scone, it is again flavoured with lemon oil; when I taste another piece of cake, a raspberry sandwich, or a piece of Genoa cake, or some current bread, or Madeira cake, or anything else, lemon flavour, and nothing but this is applied and frequently predominating. Why do you not discontinue the use of that stuff you call lemon oil in Madeira and similar cakes, replacing it, for instance, with a bit of nutmeg, ground with a grater on the flour? Try it once, your customers will like it; it is, believe me, a grand flavouring.

But I must not dwell on the subject of flavouring, which would be out of place in a book entitled "All about Piping." Now tell me, when applying lemon oil in whites icing, how are we to expect to get icing stiff? Is it ever possible?

While piping, your icing must always be covered with a damp cloth. When laying the icing aside after piping, see that the basin is covered all over.

**Neglected  
icing.**

Icing once neglected in any way will get a skin, and, later, a hard crust on the top; and then this icing is spoiled, and will never be fit for piping purposes. You need not make any experiment, believe me, your icing is useless for this work. The only thing you can do, to lessen the loss a little, is to scrape off the crust with a palette-knife, as carefully as possible, and the remaining icing you may use up for glazing inferior pastry.

**Don't keep  
icing in the  
bakehouse.**

As a rule, keep your icing for storing in a cool place, away from dust and the sunbeams, and, of course, out of the bakehouse. In summer you must wet the icing cloth several times a day; in winter once a day will be sufficient. The bakehouse, as just stated, should never be selected as a place for storing piping icing, and this for various reasons. Firstly, the heat is much too great, and would necessitate a perpetual and constant dampening of the cloth. There is, besides, in every bakehouse an unavoidable circulation of flour in the air, which is fatal to icings, and must be guarded against. The chance of your icing coming into contact with flour, when stored in the bakehouse, is too great to be risked.

There is, moreover, a still more weighty reason for not storing icings in the bakehouse, which is that there may be other hands about besides yourself, who are ignorant of the manner to deal with and treat icings.

Suppose that you have been piping to-day, and will require the icing again to-morrow—the oftener it is required the better for

the piper. You put the well-covered basin on a certain shelf, and go away to attend to other business, but you must depend upon several other hands at the bakehouse. Some young mischievous person, in your absence, instead of cleaning the bakehouse, &c., spies the basin on the shelf, and must, of course, examine it to see what it contains; so, taking off the cloth and tasting is the next thing, and the inevitable consequence is, that the party in question runs away leaving the basin uncovered. The next day, having a little time to spare, and being anxious to save a minute or two, you depend upon the icing you left behind yesterday being in good condition for your piping work to-day, but meet with a cruel mortification when, on taking it down, you find a crust on the top, and the icing in consequence unfit for use any more.

Who was it? Nobody!

This is an instance which frequently occurs, and which should influence you to keep icing—and, as we shall see later, everything connected with piping—altogether out of the bakehouse.

If you want to keep piping paper, colours, tubes, &c., for long, place them apart.

How long will icing keep? This is a question put before one very frequently. I can't give you an exact answer to this question, but I know of no instance in which I found the icing too old. Icing will stick to you as long as you stick to icing. I have sometimes had basins of icings from five to six weeks, and longer, and they were in perfect condition.

When you return to a basin of icing of some age, but which has been properly attended to since the time of manufacture, it is found always that the icing has lost some of its strength—it is what we call “returned,” and this is in proportion with the length of time the icing is let rest—the longer this time, the more it has returned.

In this case, all you have to do is to add a spoonful of sugar and a few drops of acetic acid, and beat up again as usual.

When making icing, both for glazing and piping, and having some stale whites on hand—in perfect condition, and free from yolk—you may prefer them to fresh whites. The icing will come to a point quicker, and look smoother. Never mind a slight smell, which disappears soon after being mixed with sugar. It is the same with stale solution of condensed whites of eggs. In winter I keep several bottles of this solution outside the window, and it is not injured in any way. Let me add here that stale whites always produce the nicest macrones and the finest snow. Stale whites, in the hands of an experienced confectioner, are always preferred to fresh ones for any purposes of confectionery where whites are required.

**How long  
will icing  
last?**

**Stale whites  
of eggs or  
solution of  
of eggs  
always to  
be preferred  
for icings.**

## CHAPTER II.

*ICING SUGAR.*

**For bride-cakes only use best qualities.** FOR bride-cakes only the very best qualities of icing sugar should be used, whilst for glazing pastry an inferior quality answers the purpose equally well.

In starting a fresh tin of sugar for icing or piping work, you must always sift it, because you never know how many small granulated particles of sugar or anything else may be in such a tin, and, as already stated in the question of straining condensed whites, as in the case of McGhie's icing powder, every grain of indissoluble substance will later cost you a bag.

**Always sift the icing sugar first.** Your icing sugar purveyor may have the best intention of supplying you with the very best article, but you must not forget that he has to depend upon other people, who are not over particular in turning out a first-class product. As a rule, then, let sugar be sifted at least once; sift it on opening a new tin, and then sift all the lot.

**Clean sieve for sifting icing sugar.** The sieve required need not have a very fine mesh, nor is a hair sieve necessary. A wire sieve with a mesh like that of a flour wire sieve is quite suitable. For sifting icing sugar it is best to have a sieve specially for this operation, and after use bring it out of the bakehouse if you have no other place for sifting icing sugar. But as most confectioners only work on a small scale, and are not favoured with orders for bride-cakes every day, they do not keep all the appliances necessary for piping, &c., arranged in first-class style; to such people who are not in possession of a special sieve I may say that any other sieve will answer the purpose, provided that it is clean and has no defective meshes. If it is a flour-sieve it must first be washed and dried. Simply brushing it is insufficient, as flour is far too dangerous for icing.

When the operation of sifting the icing sugar has to be done in the bakehouse, not having any more convenient place for the piping work, the bakehouse table must be well washed and dried before beginning, and then I recommend you to first put sheets of good packing paper on the table. When icing sugar is sifted directly on the table it cannot be depended on for piping work. If later you find there is something wrong with the icing, then you must reflect as to whether you have followed my directions,

a slight neglect in this regard may give rise to endless trouble. Do not think that I am too particular in my prescriptions, I am only speaking from my own thirty years' experience.

After remaining for some time in the tin icing sugar generally gets hard, sometimes, if stored in a damp room, like a stone. **Very hard icing sugar.**

This sugar, when wanted for piping, must first be broken. A mortar is most suitable for crushing it, and be sure that everything is clean and dry. If you have not got a mortar, break it on the table with a rolling-pin, which must be first washed and dried; and be most particular if you have been applying the rolling-pin as used for making puff-paste. But if you do not wish to wait for this hard sugar, and the next day will be time enough, then take as much sugar as you think necessary—if the lumps are very large, break them roughly, if not, leave them as they are, put the sugar into the basin with the liquid you employ for icing, work it for a minute with the spatel, just to mix it roughly—this will suffice. Next cover the icing with a cloth in the ordinary manner, and let it rest until the next day, when you will find all the sugar lumps soft as butter, thoroughly impregnated with the liquid, and now the icing may be beaten up as usual. Icing sugar, which is left untouched for a long time, becomes hard once more. Instead of waiting for the lumps to become properly fine in the icing by its beating up, it is better to sift the sugar once again.

Any lumps which have got hard in the icing sugar through water splashing on to it, will not dissolve again. The quantities of icing sugar consumed by one drop of water is astonishing.

Icing sugar may be stored anywhere, if the place is dry, by dry I mean not hot. A fine frosty winter's day is much better than a damp sultry summer's day. To prevent the icing sugar from getting prematurely hard the tins should be kept closed, and for the sake of cleanliness the tin must always be kept under cover. **Storage of icing sugar.**

If you fail to get served with a good icing sugar, you may apply to me. I can easily help you out of this difficulty.

## CHAPTER III.

*GLAZING A CAKE.*

It is impossible to glaze any bride-cake without a rotation or revolving stand.

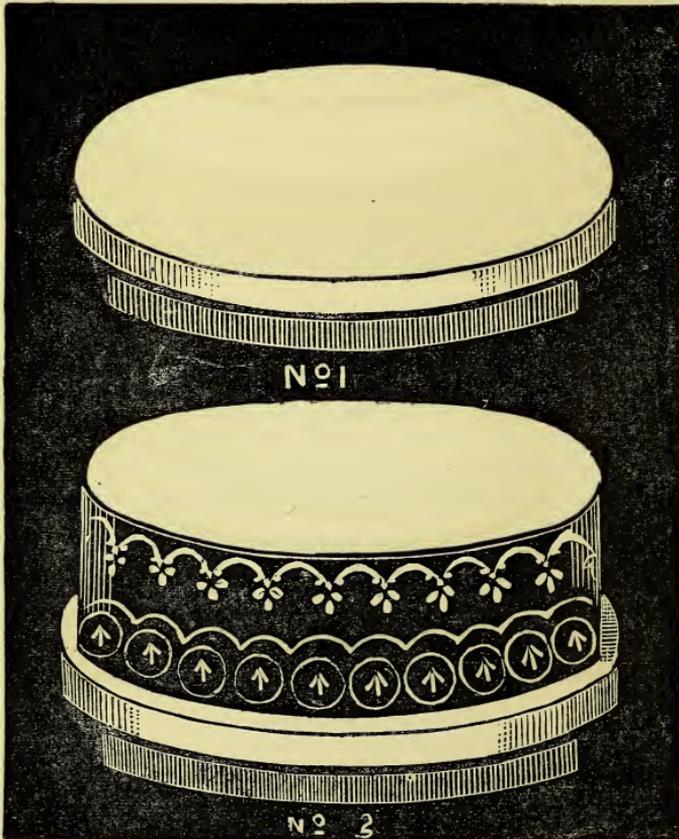


PLATE 3.

The stand, as employed in this country is generally made of cast iron, while those on the Continent are of wood—the hardest

American wood—which stands are both cheaper and more durable than iron stands. They also have this advantage, that they may be used on either side. Iron stands, on account of their great weight and unnecessary height, may easily become overturned and broken, and it is hardly possible to mend them. This does not happen with wooden stands.

**No proper  
glazing  
possible  
without a  
rotation  
stand.**

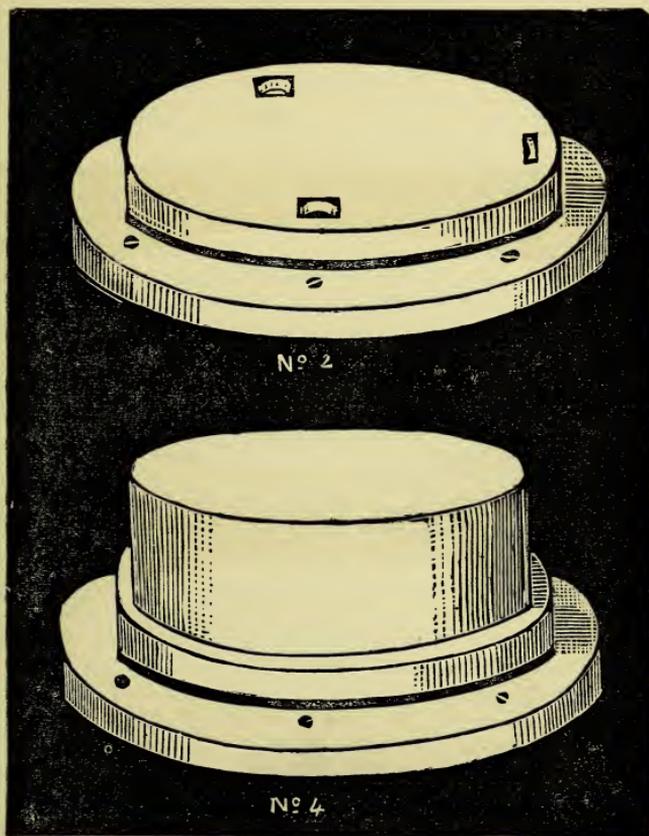


PLATE 4.

However, either of these two stands will do very well for the proper fine glazing of a bride-cake, provided that the stand is well made, and rotates regularly and with great ease.

If several cakes are to be glazed and piped, and you have only one stand, you must put your cakes on a round tin or board, and then on to the rotation stand ; by so doing you may easily shift

the glazed cake from the rotation stand, thus making room for the next cake going to be glazed.

**Cakes glazed directly on stand must not be moved until finished.**

Any cake glazed directly on the stand (without any intervening board) must not be moved after glazing, but must be left on the stand until piped and quite dry, ready to be sent out.

The moving of an unfinished or insufficiently dried cake is easily attended by some damage on the part of the piping.

Plate 3, No. I., shows a wooden rotation stand, the largest board on the top, and No. III. underneath the same board occupied by a cake going to be piped.

Plate 4, II. & IV., gives the rotation stand with the smaller part on top, and also its occupation by a cake. Either of these methods is correct. There is no harm whatever in the cake going to be glazed or piped being a few inches larger than the rotation stand.

**Birthday cakes not to be glazed on sides.**

As a rule, birthday cakes, unless specially ordered thus, should not be glazed on the outside, only on top. For this work the rotation stand is not absolutely necessary, it can be performed easily with the cake flat on the left hand, or on the table. However, either method will answer. I shall remark here that I am not in favour of cutting any birthday cake level, which some may fancy will prevent the icing from running down.

Avoid putting an excessive amount on top, and it will not run down.

A good rich cake, with nicely-formed crevices or cracks on the top, recommends itself and also the maker.

You may finish the cakes outside either with those printed bands, which are becoming more and more popular, or with coloured tissue paper (frills).

**Thickness of icing for glazing cakes.**

Keep icing (we deal, of course, only with whites icing) for both glazing and piping of the same stiffness and consistency. Don't glaze any bride-cake with an icing that is still running. If not thoroughly experienced with glazing, you will find such an icing—one that is not sufficiently stiff—troublesome and inconvenient beyond expectation; and how shall piping be possible when the glazing of the outer side of a bride-cake is all lumpy?

Any icing outside the bride-cake, after having finished glazing, must be firm and stand erect like mortar on a wall, and not running down *whatever is allowed to be visible*. Unless your glazing is quite stiff, you cannot do this work as smart as required.

**There is no machine for glazing cakes.**

Some time ago I received an application from a Yorkshire lady, asking me to forward her a machine for glazing bride-cakes, of which she had heard. What a wag her adviser must have been! As a matter of course, I wrote by return saying there was no such machine in use. The stock of machinery used in this operation consists of a knife and a rotation stand. Other persons applied to me for an explanation of the method of glazing a cake with a hot knife (as they were advised)! I should like to know

how anyone can keep a knife warm for glazing, and if so, of what use is it? It would not be wanted. Another imbecile, pretending to understand something about confectionery, confuses other people with some icing he calls "royal icing." No one ever heard of such an icing except this so-called confectioner, who appears to me to be a humbug. Whites icing was, is, and always will be called by no other name but *whites icing*.

The complete knack for elegantly glazing a bride-cake depends upon the manner of turning the rotation stand. Looking at some experienced person glazing a cake is more instructive than the best explanation. However, I shall try by some illustrations to make the matter as clear as possible.

It is an error to think that the palette knife is the best instrument for elegantly glazing a bride-cake. A good-sized table-knife is much better, on account of the greater stiffness of the blade. A knife with an elastic blade, the part near the handle thick and unbending, whilst the top part is pliable and thin, is not as qualified for such work as a good sized table knife.

There must only be seen the trace of *one* motion of the knife on the cake's glazing; but with a palette-knife, which has thin, pliable, and thick unbending parts, you could not pass all over the top and the sides of the cake by one rotation. Such a knife would require several rotations, and would leave traces of several going rounds on the glazing, which is just what *must be avoided*. Keep the cake on the rotation stand just in front of you, at about the level of your chest. In using a wooden flat rotation stand, after my description, you had better raise the stand by putting it on a jar, or round tin, or anything similar, rising it to the required height.

You stand straight, do not stoop. Put plenty of icing on the top of the cake, and lay it with the knife in the first roughly over and over.

This done, you must now give the cake what I call the polish.

For doing so the top of the knife must reach to the centre of the cake, not further. The broad blade of the knife, when making rotation with left hand, must always cover half the cake's diameter.

Hold the knife quite steady, *perfectly immovable* in your right hand until one complete rotation has been made with the left, when you may slide the knife off in a horizontal position. The rotation stand is moved *exclusively with the left hand*, you must get accustomed to this. One entire rotation *must* be made without any interruption or stopping. Before beginning to glaze, observe position of knife and hands in plate 5, Fig. A.

The first time you may very likely not succeed, in one place you might have taken off too much sugar, in another you may have left too much. I had to experience this myself at the

A good sized table knife is the proper thing for glazing a bride-cake.

Keep your right hand holding the knife steady, only the left hand is used for rotation.

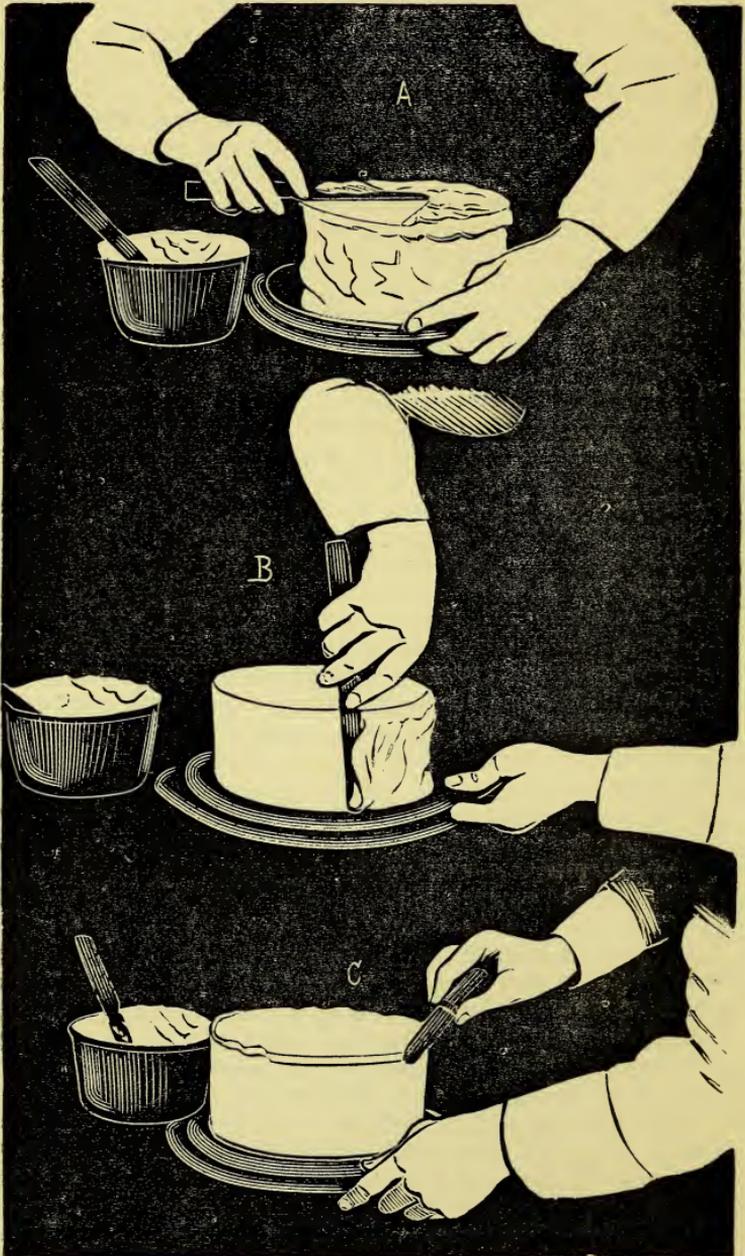


PLATE 5.

beginning before I found the knack, but you will act more skilful by degrees. Be careful, I tell you once more, always to keep the knife quite horizontal, and move the rotation stand with the left.

Now let us glaze the outside of the cake. The left hand again does the turning, the knife being held this time vertically in your right. (Fig. 5, B.) The knife, when being passed round the sides (or depth) of the cake, must touch the cake everywhere, so that only one sweep of the knife is to be seen. Be careful to keep your right, holding the knife, quite motionless, until you move off. Endeavour again to make one complete rotation without any interruption. Having finished the top and sides we must touch up the edges on the top, where any excess of icing may appear.

Observe plate 5, C, position of hands and knife. The right hand holds the knife motionless, whilst the left gives the rotative motion.

As the bride-cake generally gets a second coat, on the second trial of glazing you will find it already less difficult. But let me repeat again there is no proper glazing possible without a rotation stand.

Before finishing the subject of icings, let me remark that any fondant or water icings flavoured with essence of rose, fleur d'orange, or vanilla, or any other flavour, is far superior for eating to white icing, which, when properly dry, endangers the eater's teeth. The employment of whites icing, and in such thick coats too, is a specific English characteristic. As this whites icing is symbolical for innocence, it will no doubt, continue to be fashionable; this is the reason of its use for that purpose.

The cause of the icing changing its colour, becoming yellow or brown as you may call it, is due to the more or less age of the cake since the time of baking, and there is no remedy for this defect when it appears. The butter as contained by the cake affects the icing outside, and this takes place sooner the more later the cake has been baked.

A cake three months old, when glazed, will be little, if at all, afflicted with this defect.

There are, of course, but very few representatives of our line whose business is so extensive as to require a stock of every size of baked bride-cakes to be kept in readiness. Foremost of our craftsman only make such cakes to order, and where there is a very short notice for the cake to be delivered we are astonished to see how soon the icing loses its whiteness and beauty.

In the case of bride-cakes it is recommended to give the cake one coat to-day and the other to-morrow, also letting the glazing become dry (if possible) before beginning the piping. Drying a cake by force in a prover, or in front of the oven door, should if possible be avoided, because the cake getting warm once more will very soon make the butter appear in the icing.

**The  
changing  
colour of the  
icing on a  
cake.**

**Cakes of  
two and  
more tiers.**

Thus cakes with two tiers or more have to be treated in glazing and piping as two or three separate cakes. It is impossible to glaze and pipe them as one cake. When dried and piped place them simply one on top of the other. If delivering the cake directly to the wedding house, their fastening them together with icing would only embarrass the person who had to start cutting the cake, who is generally the bride herself.

It will be quite another matter if the cake has to be sent by rail in a box to a great distance.

In this case, having glazed and piped each tier separately as before, they *must* be fastened together. In order to do so I recommend the space of the lower central tiers, which has to be occupied by a smaller cake, to be only glazed. When putting them together apply some icing between, which makes them stick. Let me also recommend that the lower outside part of the smaller cake, which has to be placed on a larger one, should be left unpiped, and better only filled out by the bag when fastening the two cakes together, thus making them stick better, and gives a greater solidity and resistance to the effects of a long journey by rail.

**Dummies.**

It is not advisable to place real bride-cakes for show in the window or on the counter, or under the influence of the sun's action; any cake having been exposed to the power of the sun for a while soon loses its appearance and qualities, and after a two months' exposure only may be unfit for sale. As dummies answer the purpose admirably, there is no necessity to incur this risk. In the case of dummies, glazing and piping is just the same as with a real cake; a wooden or tin block, or a cheese-box, or any other foundation will do, and may be employed for that purpose.

## CHAPTER IV.

*PIPING PAPER AND BAG MAKING.*

IN general, piping can only be done properly with paper bags, and there is a paper manufactured for this exclusive purpose, called piping paper. Proper piping cannot be done without suitable instruments and proper tools. Piping paper, until when I recently started my school for piping, &c., was a comparatively little known article in the United Kingdom amongst British confectioners. But I may tell you that piping paper was known and employed by all Continental confectioners long before my appearance in the confectionery line (1863). On my arrival in England, in 1881, I found it employed in very few businesses—only those where a special piper, a foreigner, was kept.

I cannot state the date and year of its first introduction, and it would be rather late for me to speak in praise of an article already in use half a century.

In order to become better acquainted with modern appliances, the British confectioner's assistant, before going into business for himself, ought to travel a bit about in other countries, studying with his own eyes foreign methods and procedures, so as to judge for himself what he may think to be an improvement to the style known to him. Let me repeat that no piping can be done in a suitable, elaborate style without piping paper.

Piping paper is quite a specially manufactured paper for that very purpose only.

It is made from rags of a very strong texture ; its composition is a secret in possession only of the maker. This paper, in spite of its delicate appearance, which we may compare with that of an onion skin, is of wonderful strength and elasticity, and will support great strains when made into bags without tearing or bursting. It is regrettable that we cannot get this paper without going abroad for it, which is a cause of extra expense ; but as each bag may be re-filled several times when in the hands of an experienced piper, it is not so expensive as you might be led to suppose.

Refilling with icing, and repeated use of the same bag, depends upon the skill and quickness of the piper.

**Washing  
the bag.**

I shall give in this place a copy of a letter received many years ago by a gentleman who employed this paper in some new style.

"Please favour me with some more piping paper, &c. Your paper I have been trying the other day in a new way. After having filled and used out a bag twice, I washed the paper, dried it, used the very bag twice again, washed and dried it once more, and filled and used now the very bag the fifth time, when finally the paper gave way by bursting. Such a quality of piping paper I have never used before.

J. H. JANSON.

Carolinensyhl, Austria,  
*September 10th, 1880.*"

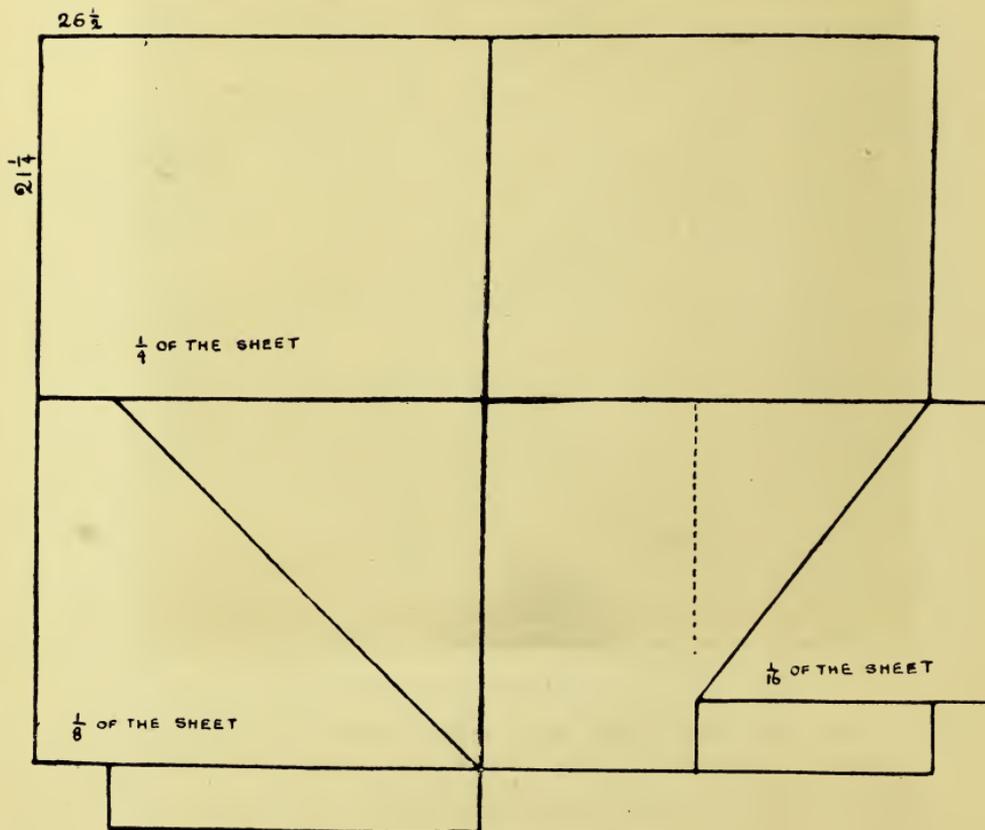


PLATE 6.

I do not advise you to copy this example, but you may do so if you choose, as I have done so myself, giving many proofs of

the statement to my pupil. I don't wash and dry paper as a rule for further use, because the time necessary for washing, although but a moment's matter, is as valuable as a new bag. In piping I generally refill a bag four or five times, or even more, until the feel of the paper proves to me that it is giving way, or might burst. The bag then, I think, has done its duty, and I pipe it out and throw the paper away.

In order to prevent waste of paper or shavings in cutting it, I give you an explanation by an illustration of the method of cutting, by which all loss of the paper or shavings is altogether avoided.

**Refilling  
the bag.**

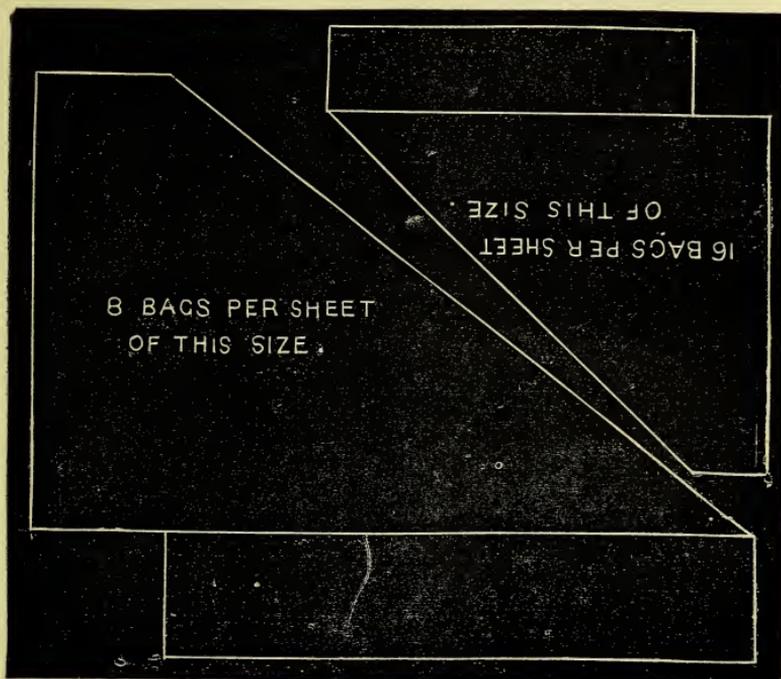


PLATE 7.

The size of the piping paper is  $26\frac{1}{4}$  inches by  $21\frac{1}{4}$  inches. Do not cut them all up at once, but merely what you may require for occasional use.

It is also advisable to keep the piping paper unrolled in sheets. The best place for its storing is in any drawer, but out of the bakehouse, in order that it may not be taken by those who do not know its value, and use it up for cleaning tins, which would not be new to me.

**Piping  
paper must  
be kept  
unrolled,  
flat in  
sheets.**

**Cutting the paper.**

As shown in Plate 6, the sheet is first cut in halves, then quarters, eighths, and sixteenths. Those parts on the plate marked  $\frac{1}{16}$ th of a sheet give the ordinary size for piping bags *in general*. But when applying a big tube, say a large star or round tube, you may in this particular case cut and use the bag of the size marked  $\frac{1}{8}$  (the double size).

To avoid any mistake in cutting paper look at Plate 7.

**Bag-making.**

Having now instructed you in the method of cutting the piping paper, let us now speak about the making of the bag.

In the first place, remember that  $\frac{1}{16}$  of the sheet is the size for making bags in general, and we shall begin here.

**Twisting paper.**

The cut-end piece of paper must be above the hand (the right), see A in Plate 8, and also see that the position of your right thumb is just opposite the corner of the paper; thus the lower end of the paper, when twisting the bag, will be of the same height as the bag, which is the very thing required. The position of the right thumb being only  $\frac{1}{2}$  inch higher or lower, renders the bag unsuitable, because as we shall see later, when closing the bag, all the ends of the paper must be twisted together, but this can only be done when they run as high as the bag itself.

Begin to twist the paper with the first and second fingers of the left hand, and the other three fingers, if in the way, can be bent inside the hand. Twist the paper until it just reaches the right hand thumb *without its giving way*. Now, by raising the right thumb slightly, you take hold of that partly-begun bag end with this finger pressing lightly enough to avoid making any impression on the bag commenced. The right thumb, united with the second and third fingers in taking hold of the pointed end of the bag, remain quite motionless at this particular stage of the operation, the twisting being continued on the left side with the left hand. (See B and C, Plate 8). Keep the thumb of the right hand slightly raised, taking care not to let the twisted paper slip, whilst the left thumb is raised just enough to let the paper twist beneath.

**Closing the bag.**

In closing the bag be careful that the end of the paper sheet—or rather corner, marked  $\overline{\Pi \Pi}$  in the bag (See Plate, No. 10, D) does not slip from your fingers, but preserves its original position at the same height as the bag itself, because, in closing the bag, the paper's ends must be twisted together.

You begin closing the bag by turning the higher side of the opening towards the opposite, and thus making the paper double on the opposite lower side. Never fold or put the ends of the paper direct inside the sugar, for if you do this your hands will always be full of icing. (See E, Plate 9).

Fig. F, Plate 9, gives the next foldings of the paper, both the right and the left side of the bag's opening being shrunk inwards.

In further proceedings Fig. G shows the paper's ends all



PLATE 8.

folded together in a downward direction, just as in Fig. F, with two additional twists or foldings.

Your bag is now finished, and you may now press the bag on into the icing, pressing your thumb all over the closed part of the bag (Fig. H).

**All pressure  
of the bag  
is done  
by the  
right-hand  
thumb.**

The thumb is the principal finger used in piping. Apply it as broadly as possible to cover all the bag's contents; all the pressure is given and regulated by the thumb only. You hold the bag as you would a penholder, with three fingers. None of the fingers of the left hand must come into contact with your bag. As shown in Fig. H, you rest your left hand lightly on the right (behind the bag), thus keeping the piping hand in a more steady and firm position.

Your bag always has to appear in a rounded shape. Under no circumstances must this rounded form be modified in any manner.

If the pressure applied to the bag originated from any other side more but the right thumb, then the sugar will come out unchecked, self-willed, not as it is required, and that means that your bag is no longer in your possession.

Let me repeat, never in any circumstances whatever let your bag be guided with other but the right-hand's first three fingers.

The bag's icing, caused by the great pressure we apply, is always inclined to find another way out.

**Sugar  
downwards.  
Empty  
paper  
outside bag.**

So after having piped for some time, stop for an instant, and bring the sugar in the bag *downwards*. The paper which is already empty must not be pressed into the bag's icing, but kept outside the bag.

An empty bag which has not been worked too much by the beginner in piping may be refilled and again used on several occasions. Intending to do so, let me advise you not to wait for refilling the bag until every drop of icing has been piped out.

Leaving a small portion of icing, and then blowing the bag up at the tube's end, and refilling it then, will be a better guarantee of its being a neat, sound bag, again fit for further use.

To refill a bag, you bring the tube to your lips, keeping the opposite end of the bag closed with the other hand, and then you simply blow it up. Before again putting icing in the bag, see that all the paper inside leans together.

If you do not pay attention to this and the icing comes between the folds of the paper, it soon will be in your hand and the bag is gone.

Fig. D, Plate 10, shows the twisted bag. The mark  $\overline{\text{II}} \text{ II}$  means that this end extremity of the paper must be equal in height with the bag. No fastening whatever is required for the paper's ends.

I have been most careful in giving an accurate and true illustration of the way to close a bag. Now, having cut off the bag's

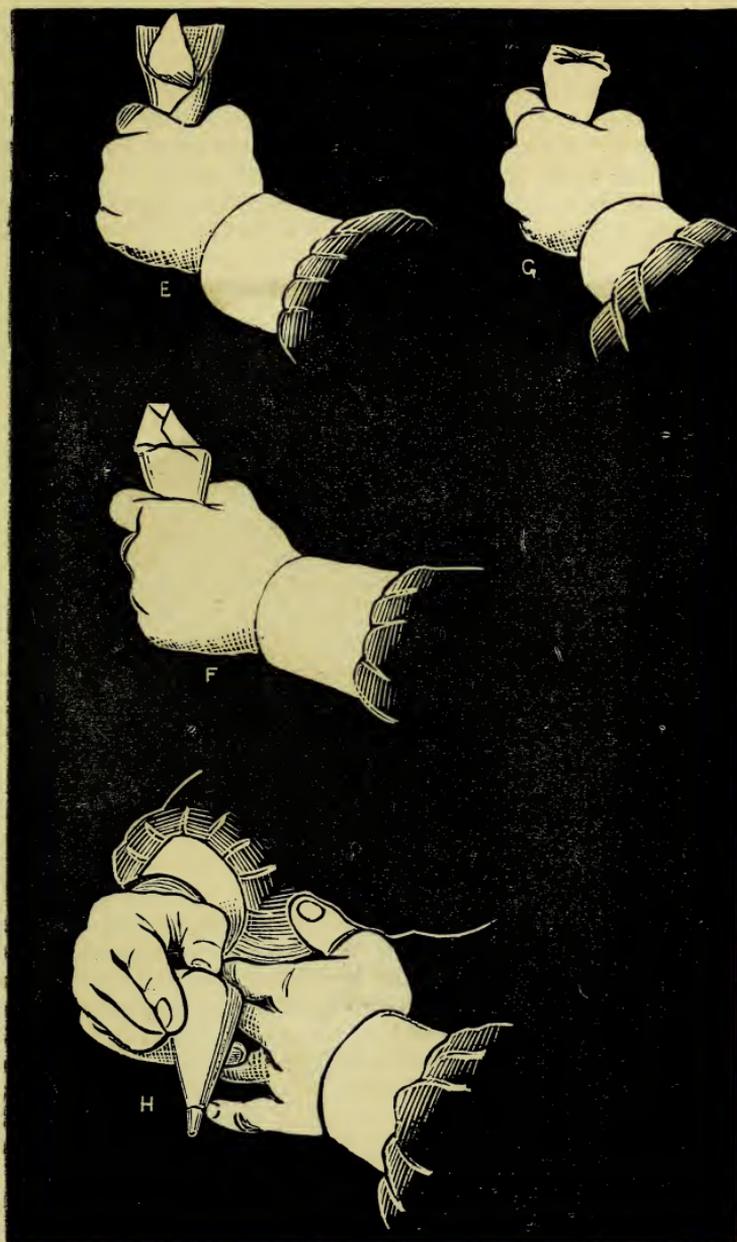


PLATE 9.

**Filling bag  
with icing.**

lower end sufficiently to let a tube pass the opening for about half its length, you may drop the tube into it and fill the bag, say about half full.

Take up the icing with the lowest top extremity of the spatel, to prevent the icing dropping in a larger, broader shape than the opening of the bag allows. Avoiding any hanging of the icing on the paper's sides try to drop it into the very centre of the bag. The best method to prevent any such hanging on the sides of the bag, is to take only a small portion of icing on the spatel and let it

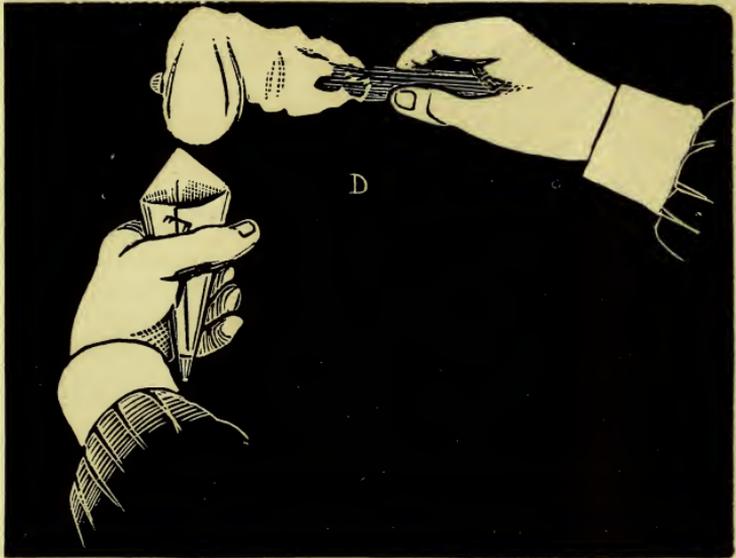


PLATE 10.

drop, then a bit more, and so on, until you think the bag is about half filled. Later on, on your becoming more experienced in that business, you will, of course, then fill the bag with one spatel only. If the icing hangs already at the entrance of the bag, you will get it soon in your hands and fingers, which may be easily avoided.

With this kind of bag made with piping paper, you have it entirely in your power to keep your hands and fingers clean and free from any icing. Any piper piping in a modern style can and must keep his hands and fingers free of any icing whatever; he may pipe for hours or days.

As shown in the plate, the spatel in icing is to be held by the right fist.

## CHAPTER V.

*PIPING TUBES.*

THE remarkably short time devoted to the making of pastry or preparation of any species of aliment I may perhaps add, is one of the peculiarities of the English people. It is just the same with kitchen work. In both instances this is made evident when a comparison is made with this work as done on the Continent.

On the Continent, piping and decorating are commenced early in the morning and finished at the end of the day. Confectionery abroad is required more fancifully got up.

Travelling is now made more convenient and rapid every year, it being possible to pass from the English coast to the Continent in a few hours. The British traveller who has availed himself of these facilities, on returning home, inquires amongst his fellow countrymen for the same novelties which he saw and tasted abroad.

The demand for fancy work and such pastry becomes greater every year, and the British confectioner cannot and does not close his eyes to this fact.

Now this kind of fancy work can be done much more easily when you have the requisite tools and instruments. Modern instruments, which may be easily employed in practice, are the first of all your needs.

As regards piping and ornamenting, and other work which enters into the tube question, I was thunderstruck at seeing the style of work and instruments employed in this country.

Let me reproduce a passage contained in my prospectus.

More than twenty years ago, when, in order to gain experience in the business, I was travelling and working in Germany, Austria, France, Russia, Switzerland, &c., I made special study of the method of piping, and of the instruments needed, so I may be considered a fair judge on this question, and competent to give an opinion.

On coming to England, about ten years ago, I was surprised at the low style of piping and designing generally of the English confectioner; the piping tubes in use, and the way in which he pursues this beautiful art.

The principal cause of that great imperfection lies in the fact that they have not the proper instruments to do their work with;

their tubes are worthless, and a hindrance to the display of abilities in piping. Their clumsy, old-fashioned tubes, with screws and shoulders; their monstrous indiarubber bags with screws, I have never seen equalled in all my world-wide travels. These instruments were in fashion over seventy-five years ago, when our grandfathers were in the trade; but these times are over—over for ever. Throw these so-called tubes in the fire, to-day—not tomorrow—as they are a detriment to your business rather than a help. If the manufacturers of such deformed tools only had any idea about piping, they could not and would not sell such shameful rubbish. The purchase-money is only thrown away, for a real piper could never work with such instruments.

The English confectioner, until he does away with these monstrous things, will never get a piper. Only a practical confectioner may say how a proper tube has to be—nobody else!

*The British "Baking Outfitter" understands the tube question just as much as the Man in the Moon!*



PLATE II.

Such is the case!

I am the man who opened the eyes of the British confectioner as to how a proper tube ought to look.

As a matter of course, these "bakers' outfitters" are not much in love with me, as I offer real workable tubes for one-third of the price they demand for their rubbish.

I was attacked on several different occasions with regard to this question. In reply to which attacks I assured these persons that the future would decide the question of the superiority of my tubes over theirs, as a real good thing always makes its own way.

And already—after the lapse of only a few years—there are many imitations sold by travellers, who offer them as my make.

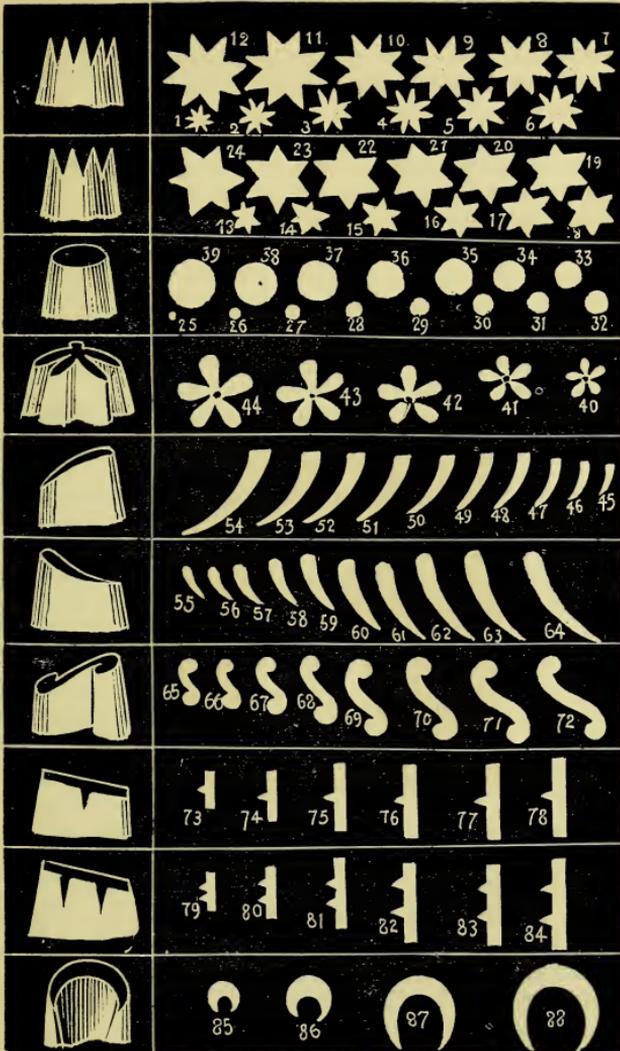


PLATE 12.

**Imitators of  
my tubes.**

**No  
travellers  
are  
employed.**

Imitations of anything are always the most sincerest proof of its value ; but I beg to state that nobody in the United Kingdom, under any circumstances whatever, are authorised to sell "Herr Willy's" tubes. All these offers, they may come from wherever they like, are nothing but most impudent imitations, and have to be refused at any rate.

No tube is genuine unless it bears my name, "Herr Willy," and its number. See Plate 11.

As already said a good thing makes its own way. There is one request I wish to make, which is that every reader who sees these lines will kindly inform me of any tubes being offered to him, pretending to be mine, in order that I may stop such shameless infringements and take proceedings. I shall be most happy to compensate any person who may give me such information.

My tubes, piping paper, and style of piping are now employed all over the world at every practical confectioners.

Plates 12 and 13 give the tubes mouth, whilst Plate 11 gives the general shape of any of my tubes.

Let me add that, besides the shape of the tube, a great deal depends upon the manner in which the mouth of the tube is cut.

No tube leaves my house which is not examined as to its soundness.

For information about sets of tubes, assortments, ask for my Price List, which gives all the particulars, and is supplied gratis. No single tubes can be sold unless to those already working with my tubes.

**The metal  
tubes to be  
made of.**

Many spurious dealers in tubes making a pretence, of course, to some knowledge of the question, say that their tubes are superior to those sold by Herr Willy, as they are made of better metal ; with regard to which I must answer that good tubes can be made from various metals : brass, electro-silver, real silver, tin, —even of gold, if you like. With the exception of the tin ones, good tubes can be made from any of the other metals, but let me say that the shape of the tube and its mouth are the principal points, not the metal. What these bakers' outfitters say about their tubes is all nonsense, and must admit their lamentable ignorance of this subject. They have no more idea of what constitutes a good tube than the man in the moon.

**Good tubes  
may be  
made of  
several  
metals.**

Although all my tubes are made of brass, I freely admit that you may get good tubes made from other metals. I do not in any way wish to give you to understand that they *must* necessarily be made of brass. But if these outfitters say that their tubes are better and last longer, I shall answer that I still have tubes in use (all my tubes are brass) which I purchased in 1863, and I think I use them more than any confectioner in the world. This, I think, speaks sufficient.

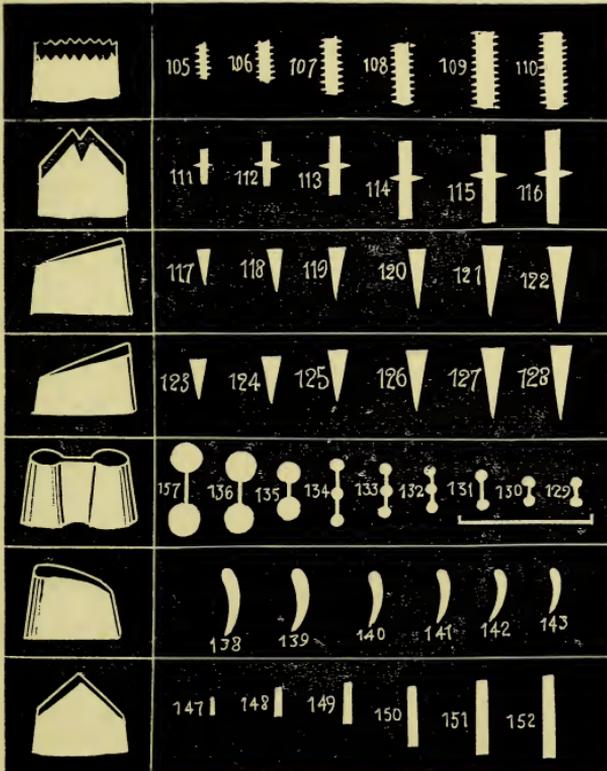
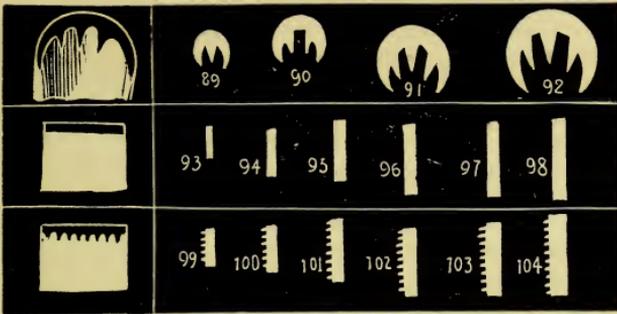


PLATE 13.

You may lose or spoil a tube now and then, but you cannot wear them out with work. My tubes last a lifetime.

In my opinion, when other dealers in this article make so much noise about the superiority of their tubes, it is merely for the sake of their charges.

My stock of tubes comprises upwards of 160 different numbers of tubes. I retail them in sets of 18, and double sets of 36. A double set of 36 tubes does not mean that each of the tubes of a small set is twice represented. A double set contains a greater variety of tubes.

I am in possession of *hundreds* of freely forwarded testimonials as to the nature of my tubes, and I think I ought to know how to make a good tube.

This speaks for itself.

## CHAPTER VI.

## TALENT FOR PIPING.

WHAT a simple word it is! *Talent!* and yet how much may be said about it! Very many people have a certain talent for one thing or another, and if it be duly watched, encouraged, and promoted in youthful days by parents or guardians it may be a blessing later in life. Many a talent is left unnoticed, and consequently lost.

This is a fact—talent is born, and cannot be acquired; but it is also a fact that anyone favoured by nature with some decided talent for anything is frequently surprisingly unqualified for some other branch, and exceedingly awkward.

The reason why we have not the amount of first-class pipers as required now amongst British confectioners, is, in my opinion, not on account of a want of talent.

That the British confectioner is as clever at piping as his brother confectioner on the Continent is a fact beyond dispute, and of which I have had sufficient opportunity of convincing myself.

The principal cause of the British confectioner being considered to be backward with regard to piping as compared with his brother confectioner on the Continent, lies in the old-fashioned, clumsy tools that are supplied by the baker's outfitter

England need not go abroad for pipers. The English can do this work as well as foreigners. If, further, the British confectioner might adopt the system of a general apprenticeship, also if British confectioners' assistants were a little more fond of travelling for the sake of improving thus, with their own eyes, studying the systems of foreign confectionery, it would do them a great deal of good.

In order to teach others how to pipe it is not sufficient to be a good piper oneself.

If you are unable to understand how to impart your knowledge to another your education will be of very little value. Take a hundred persons doing the same technical work, and you will find them one hundred times different. The one picks up and soon understands what another cannot comprehend, although he may be talented and distinguished in other matters remarkably.

A teacher, in order to make his pupils perfect in any branch whatever, must instruct each pupil individual, lowering himself to the level of their intelligences, estimating them for what they are, not for what he would like them to be. Any other method (with regard to piping) will spoil the young piper's pleasure in piping, and it will be to him a burden. That must not be, as piping is the nicest and most agreeable work of the whole confectionery.

It sometimes astonishes me when I see a young piper working with a certain bag or tube and making very little progress, suddenly he goes ahead with his work in a satisfactory manner, after having only another bag and tube. According to my experience I may say that amongst the hundreds of pupils availing themselves of my services for learning piping and ornamenting, ninety-nine out of a hundred give satisfaction, more or less, whilst perhaps one of the number found piping something beyond his abilities. The majority of young pipers show average talent for the bag, whilst a smaller number show a decided talent for this work and advance rapidly. Again, now and then, I have not been successful in promoting the young piper, lady or gentleman, to the points as aimed at by the first course, whereas, in the second or higher course, he or she picks up easily enough what they are backward in, and finally finishes well, with great satisfaction.

The beginner in piping, young or old, before deciding to take lessons in piping, must, in the first instance, make sure of his being able to throw himself heart and soul into the study, that at the end of his course he may reap the desired reward.

To the question, whether I consider ladies or gentlemen more talented with the piping bag, I shall answer that there is little difference. I have met with exceedingly talented ladies and gentlemen, and I have had the pleasure of bringing them to a high degree of perfection. I have also found ladies and gentlemen who, in spite of my attention and patience, did not acquire the required standard.

Although I was not quite pleased with some of my pupils' final result in some instances, they themselves thought that I ought to be so. Some pupils only attained a satisfactory amount of knowledge about the end of their course in last lessons.

What a pleasure it would be if all pupils were like the one who grasps everything at the first trial. But this is a very rare case. I am satisfied with the pupils of average talent. Piping must not be a burden to the piper, but, on the contrary, a pleasure. Piping is the nicest work in confectionery.

A few years ago a young gentleman called on me for lessons, and the result of his first course was not very satisfactory. I could not help making some remarks on the subject at this gentleman's departure, adding that, with a little more care, I thought the result would have been a better one.

A few months later the same gentleman came and started for the second or higher course, and I shall never forget the resolution he showed in starting with the bag. The result of his second course was quite satisfactory on either side. So you see that it comes not always all at once—one learns it sooner, the other later.

Here is another instance.

Two years ago a young lady applied to me to take the first course of lessons, and this young lady finished her course and left before reaching the stage she was expected to gain. I heard nothing more about this young lady until twelve months later, when she called upon me to go through the higher course; and here I had an opportunity of observing what a degree of perfection can be attained by even a little talented piper by self practice at home.

This young lady, to whom twelve months before the piping bag had been rather an unmanageable thing, astonished me now by her firm and skilful start, and through the entire lesson her hands and fingers were quite free from shaking.

I need hardly add that the young lady left London quite satisfied with her progress with the piping bag.

With regard to giving lessons in piping and ornamenting by way of correspondence, as here and there advertised, I have to say that such a thing is quite impossible, no one will ever be able to do such a thing. It is impossible, and will always be so; and should you ever meet with any contrary statements, you may treat such as mere swindles. There was once a gentleman in London who, in order to make the innocent drop better into his trap, styled himself simply "Professor." Many people lost their money, and having learned nothing whatever, applied later on to me for education, telling me their experience.

No confectioner whatever is justified to such a title; an old ass has just as much right to call himself "Mayor," or "General," or anything else. Therefore be careful.

I have visited several schools of confectionery, both in Germany, Austria, and Switzerland, the teachers of which I found really tip-top men, but none of these schools have any power to confer any such diploma whatever. The title Professor amongst confectioners—and no practical confectioner ever doubted it—is a very clumsy swindle. Any man thoroughly acquainted with his trade makes his bread without any such trickery.

**No title of  
Professor  
in con-  
fectionery.**

## CHAPTER VII.

## PIPING.

**Position of the piper.** ANY good piper ought to be able to pipe sitting as well as standing.

My rule is, in order that the young piper's body and hands may have a little more rest, to take the first few lessons sitting; later on he gets accustomed to piping in a standing position.

**Nothing better to practice with than sugar icing.** I have often been asked whether there is any substitute for icing for the beginner to pipe with for practice. I may say that there is nothing better or cheaper for training purposes than sugar icing itself.

You may, as we shall see later on, also pipe with fat or drip ping. Well, do so if you like and think it less expensive, but it does not answer the purpose so well. Nothing is better than sugar icing for experimenting, if you do not let it get too dry—you may if you like take the piped icing back and mix it up again with the other icing, and employ for use once more.

**Materials for practice.** Piping for experimenting may be done on almost anything, a piece of board, cardboard, a tin, plate, &c.

A *square* piece of tin will, I think, be best and cleanest to begin with.

The young piper might now, in order to get accustomed to my bag, try, firstly, with straight lines. Straight and parallel running lines are the easiest. Start with these, and continue until some progress is made.

Tubes Nos. 20 to 29, may be applied for this purpose. The lines ought to have a length of about twelve inches, and should appear unbroken. The right hand, with the bag, must be raised after placing the tube in position about one or two inches above the object being piped upon. In making straight lines, it is advisable to keep the arm free.

Should the piper experience any difficulty in making clear straight lines, I should advise him to use a knife, or any other hard sharp instrument and a ruler, thus making a few straight lines upon the tin, or board, to follow in piping with the bag.

No sugar must be previously outside the tube, and no pressure must be applied on the bag before the tube is brought in connection with the object to be piped upon. Any sugar outside the tube before this point is a mistake, hindrance; it causes a clumsy

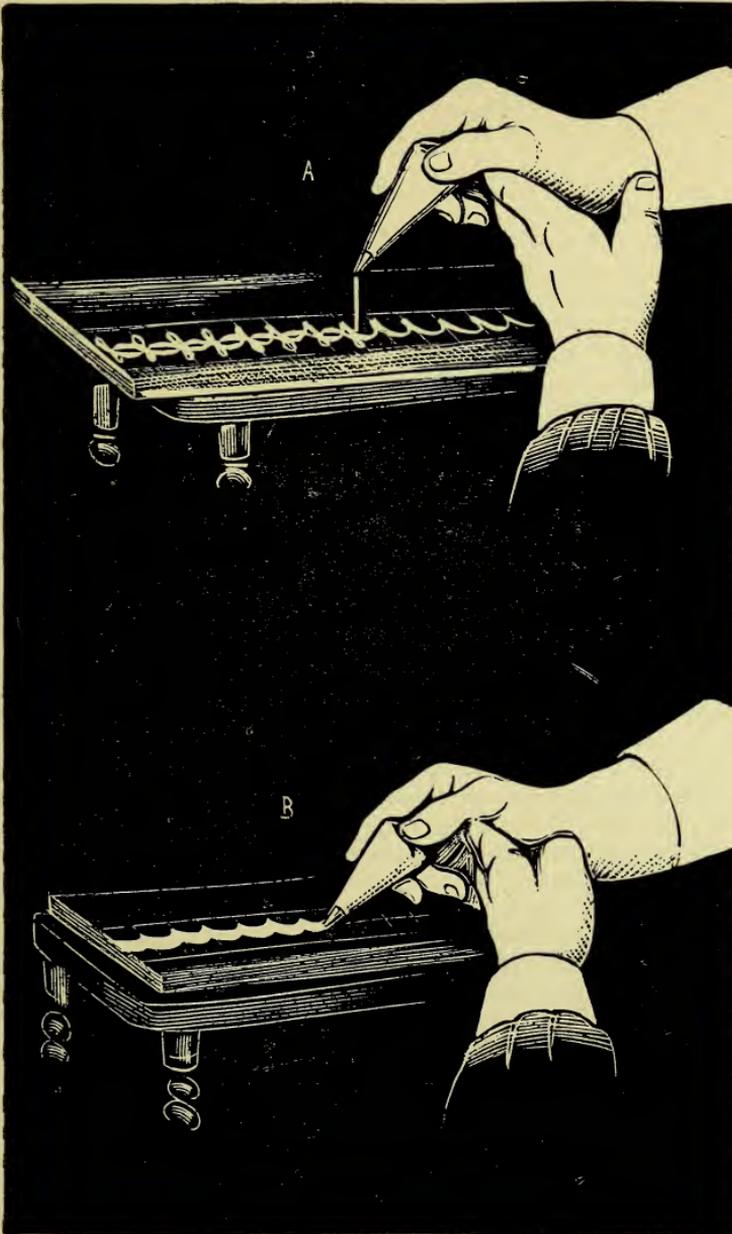


PLATE 14.

start. Any line, however long, must be free from knots, lumps, or other irregularities.

**The arm must not lean on table.**

In piping, first in a sitting posture, the young piper should endeavour to work without letting his arm rest on the table, because later on, when piping a cake, he might be inclined to rest the arm as well upon the cake, which, of course, would not do. (See Plate 14.)

In order to make with the same tube some curves, such as are seen on Plate 14, A, I advise the young piper, in order to prevent these undulations or waves from being of different sizes and shapes, to mark the object he may pipe upon with equal sized squares as in the case of the straight lines. (See both figures, Plates 14.)

Should he find any difficulty either with the tins or the marks and cuttings, he may apply to me in all confidence for further information.

**The tape tube.**

These are the tubes from 93 of my tube list up to 110. You have in piping to apply them directly on the cake, just as you do with a pen in writing.

The kind of undulation, &c., as shown on Plate 15, A, has to be made not all at once, like with a round tube (15 B), with a unique motion, but with a gradual ascending and descending movement.

A great improvement in the curves, when using the tape tubes, is the starting of the curve very lightly, or with great thinness, employing very little sugar, augmenting the quantity to the middle of the curvature, and, in the descending strokes, the pressure is lightened as at the commencement, and the next curve, or half-circle, is made thin like the previous 15 A.

**The star.**

The next tube for practising with is the "star" tube (Nos. 1 to 24). For home practice you may use either tube 1 or 2, or 13 and 14. For any work you may do with that tube keep the bag pretty near the cake or tin, but not in such close proximity as the tape tube. It is impossible to give any better or more accurate description on paper. The piper must find out the rest for himself, and I have no doubt he will. (See second design, 15 B.)

Tube 85-92 is, firstly, a tube for different kinds of flowers; this work is not an easy matter, and demands a thorough mastery over the bag.

Tube 85-92 also may be applied with very good effect on cakes. Some specimens of this tube work are given in Plate 15, C.

**Tubes with double or triple perforations.**

Tube 129-187. This tube, although always valuable, is of most use at Christmas, when a piper must be able to turn out a lot of well-piped and finished cakes in one day's work. Specimens of work with this tube are given in Plate 15, D.

**Bags to be kept on the icing cloth.**

All bags as soon as out of use must be laid on the icing cloth, with the tube downwards, to prevent the icing from getting dry in the tube.

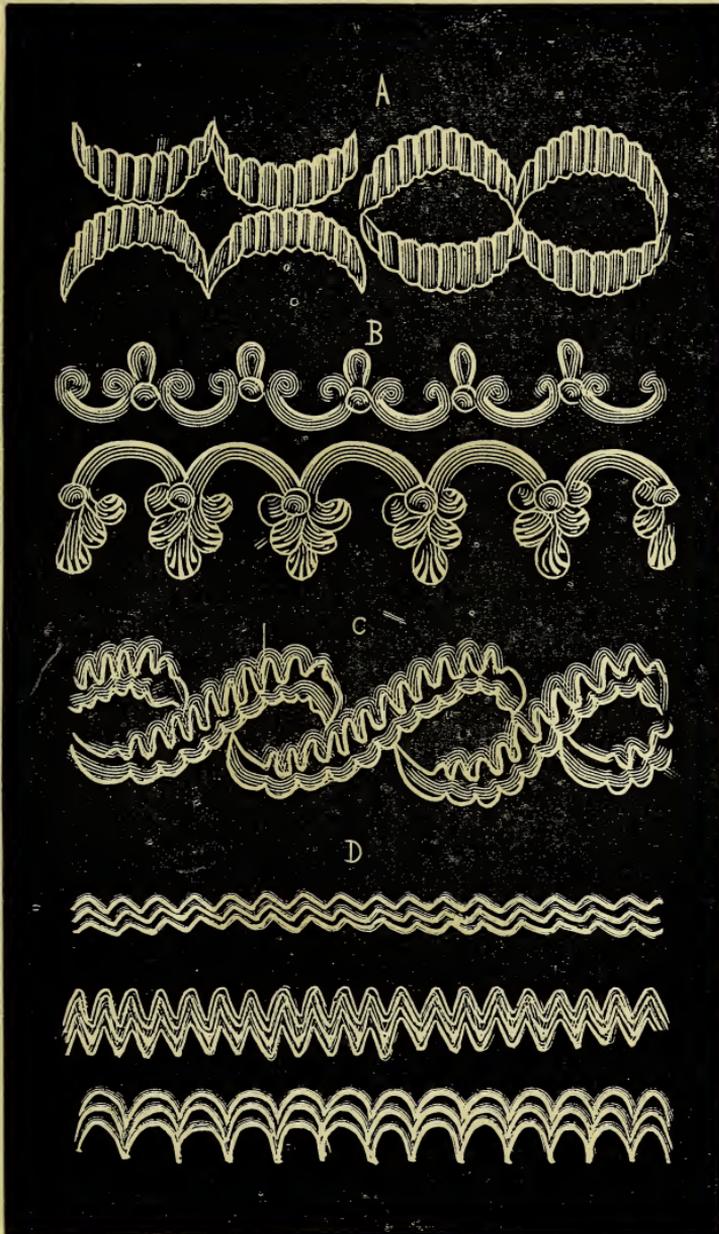


PLATE 15.

**Piping  
without a  
tube.**

A good piper is required to be able to pipe a great deal without a tube altogether, only with the plain paper bag, which means cutting the bag's lower end off in the shape and required size for piping. In this way the bag once emptied *cannot* be refilled—once piped out, it has to be thrown away. If it is merely a question of piping a few small pieces of pastry, for instance, when a single bag is sufficient, then no tube need be used. But it is not advisable to start piping a bride's-cake with a plain paper bag; this would not answer.

**Different  
styles of  
piping in  
different  
countries.**

Whites icings are never employed on the continent for the glazing of any kind of cakes or tarts; this is not relished, it being thought too common.

Whites of eggs icing, once dried on the cake, is not very tasty indeed. Abroad the glazings for cakes are water or fondant glazings, and every glazing is flavoured.



PLATE 16.

The piping of the tart's top, which, of course, is done with whites icing, is nothing in comparison with the thick coating on an English bride-cake.

The four or five different tubes I mentioned are the principal tubes any piper must be acquainted with. All the other kinds I give are either similar or very simple as regards their employment, and I consider any further explanation unnecessary, as a full description on paper as to what may be done with is difficult, if not impossible.

Many gentlemen and ladies have applied to me to learn how to make roses. Rose-making is difficult, and the piper, before starting such work, is required to be master over the bag. I do not undertake to promise to make any pupil a rose-maker. Certainly pupils in second course all get shown how they to be made. It will cost the rose-maker very many trials, and his patience will sometimes be sorely tried, but there is no other method. I had to go through this myself, and have thrown the bag meantime into the corner.

**Making roses.**

I advise the beginner not to practice rose-making longer than fifteen or twenty minutes at a time, then let him put the bag aside and continue some other work, and repeat practising on another occasion.

This icing must be extra stiff, and may be kept a little thicker than generally used.

**Rose icing.**

On this subject, Plate 16, you will find a certain nail where roses have to be piped upon. This nail's head must be greased with a very small quantity of butter or fat before piping, so small as to be almost imperceptible. If greased too much the roses drop off too easily.

After having been greased, all the nails are placed in a flat tin, or box, filled with sugar, or anything else, that they may be kept standing in.

All the nails in the central piece of a rose should be piped first with a star tube. Very small roses may be made and finished at one operation. Larger sizes have to be taken in hand two, three, and even four times before they are finished. The quantity of sugar employed in big roses is too great to allow of its being finished at once; the sugar must be let dry before going over it again; ten to fifteen minutes in a warm room suffices. Roses, if not made in summer, require a heated room for their manufacture.

The top illustration of Plate 17 shows four roses, the central piece of piping being already done with a smaller star tube. The five other roses are done over a second time for the outer leaves; one of them is going to be made. The middle illustration, Plate 17 B, shows the continuation and finishing of the roses by making the lower leaves. The kind of flowers given in lower illustration C is done on the same nails, but with different tubes (Nos. 73 to 84.) The trick of making flowers or roses of any kind lies in the turning of the nail with thumb and second finger of left hand. It cannot be taught by description, a piper must learn it by practice.

A good rose maker gives the nail two to two-and-a-half rotations without interruption; *this is the principle.*

Many confectioners get puzzled when they see piping with two colours, and yet it is simple enough. You colour a little icing pink or blue, as you choose, and put it with a fine knife (piper's

**Two colours in the bag.**

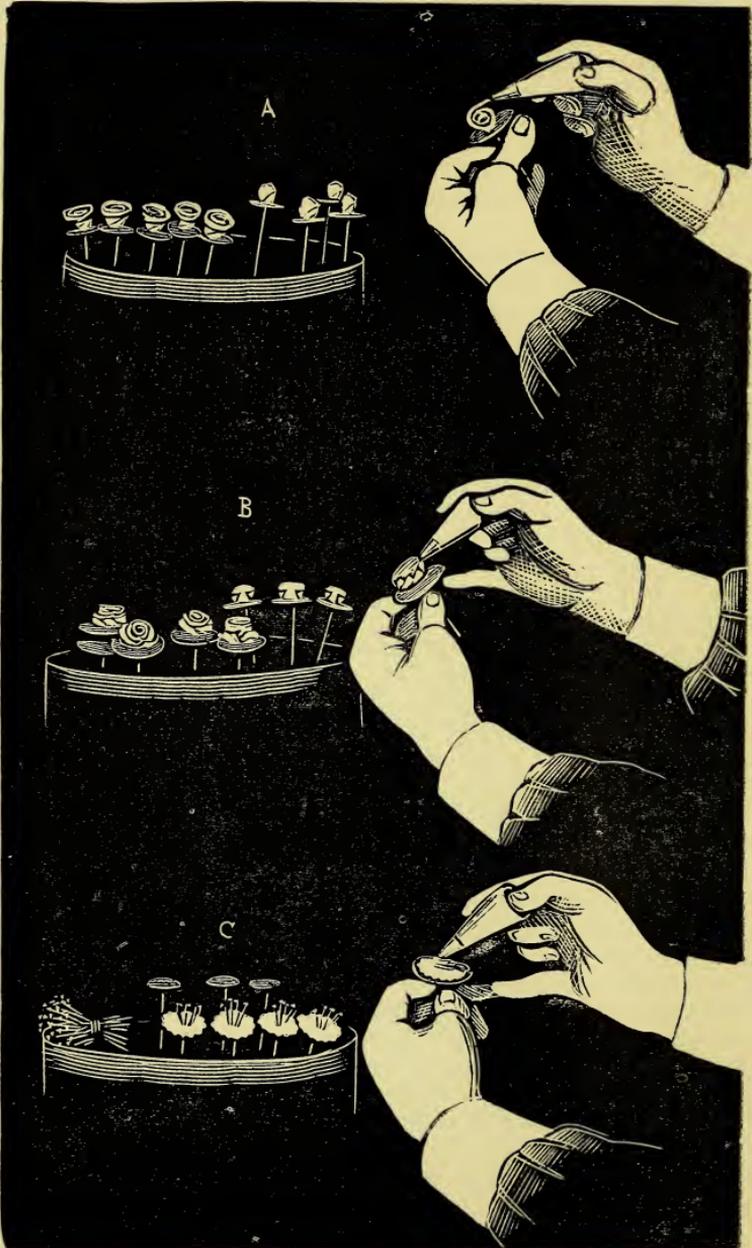


PLATE 17.

knife) on one side in the bag, while on the other side you fill white icings, which has to be the greater part.

The white icing in a double-coloured bag must be in an excess of 3 to 1.



PLATE 18.

This little instrument in the hand of the piper will render him very valuable service in scraping off icing, emptying bags, cutting piping paper, &c. This knife, tubes, piping paper, and a pair of scissors are the only and all instruments the piper needs; compasses, rulers, &c., are unnecessary.

After having done with piping, tubes have to be scraped out, and put into cold water, where they clean themselves.

Tubes need not be dried, they never rust.

Hams, chicken, tongues, boarsheads, &c., are decorated and improved in appearance by a little piping done with butter or fat. The butter or fat is to be made creamy by beating up, and the piping must be done quick, as the warmth of the hand affects the butter, if the bag is kept long in hand, very much, and then piping will be difficult and nasty. The kind of piping I prefer, when piping with butter, is to do it in the butter's natural colour.

I have no objection to your using a little colour, but let it be as little as possible; do not forget that some people find it objectionable.

**Piper's  
knife.**

**Piping with  
butter; fat.**

## CHAPTER VIII.

## COLOURS FOR PIPING PURPOSES.

FOR birthday, Christmas, New Year's or any other cakes, except bride-cakes, a little colour is required for piping; also, as stated in another chapter, for blueing icings, to bring the whiteness into relief. This does not mean to say that the cake must be glazed with coloured icings (although you may do so if you choose occasionally, for the sake of a change); a little coloured piping may be added on any of the above cakes, and any colour (except black) is allowed to be used.

For piping purposes there is *no other colour* to be applied but paste colour.

Any icing, after being coloured, must be of the same consistency and stiffness as in its original white condition.

The British confectioner, requiring a little colour for a birthday, &c., cake, in nine cases out of ten, sends to the nearest druggist or grocer for a bottle of cochineal or carmine as it is called; this carmine, a liquid substance, appears differently, red, blue, or violet. To give a little icing a sufficient colouration, it requires one or two teaspoons of this stuff! Such a large quantity will, of course, make the best icing run, and consequently spoils it, so as to render it unfit for use in piping.

No icing coloured with this substance can be again stiffened for piping. Any liquid colour, then, is altogether out of the question, and we can easily do without it, having more suitable material on hand.

**Paste-colour only to be used.** In former years many confectioners, in order to have a red paste colour, employed dry carmine, dissolving it in liquid ammonia, adding a few drops of acetic acid. This was the old style, and it was the only way to get a good paste colour, which did not reduce a stiff icing.

Carmine in a dry pulverised state was also and is still here and there applied, but will never be equal to paste colour. Yellow and orange-coloured carmine being dissolved the same as other carmine. For blue there was principally Reckitt's blue in question. We must have blue in a cheaper and better form for piping purposes, viz., in paste.

One word more with regard to this, which may suit laundry work, blueing cuffs and collars, but will not do for piping work. When you scrape off a bit for use, you cannot prevent some more or less larger bits dropping into the icing. In glazing, this may be of little harm; but when piping with a fine tube every hard grain of this kind costs you a bag. Remember this.

At the present day we have colours of every description to meet all our wants. I only speak of harmless colours.

The first man manufacturing confectionery colours was Breton, of Paris. This production of his was demanded by all the first class businesses all over the world. Breton was the inventor of paste colours also; but although this firm still exists at Paris, with unblemished reputation, it seems to me that it is now less known than about half a century ago; this is due to the fact that we can now get anywhere, I will say at any civilised country, not only paste colours of the same quality and perfection as Breton (which was the name given to his colours,) but also much cheaper.

With five colours in the house (pink, yellow, blue, brown, green), a cook or confectioner can do any colouring that may be required, sugar-boilers and jam and pickle makers may require one or two additional colours.

For an orange-like colour mix pink and yellow; for violet mix pink with blue; for chamois yellow and brown (both very light); for lilac very pale blue and pink. If you have not got green, you can make it yourself by mixing yellow and blue. For other tints you may mix more than two colours together.

Now, with regard to piping cakes with colours, let me say that too much colour is out of place on anything to be eaten. Nobody likes to eat a lot of colour. Some persons will not eat anything artificially coloured. As we can't do entirely without them, let us use them in very small quantities, but of the best quality obtainable.

In applying colours, the cake is first piped in white, then add a little pink, or blue, or yellow, or two different colours if you like, in a very small quantity. When only a single cake is to be piped, you may make the colour bag as small as possible and without applying a tube.

For brown colourations several substances are employed, black jack, dissolved cacao, root brown; each colour has its own peculiar advantages. But in order to pipe with it, there is a first-class paste colour called chesnut-brown or chocolate-brown, made from a certain brown-root on the market, and this product will please the highest taste on brown.

Another new style in brown piping may be done with dissolved rock cocoa mixed with white syrup. Any better kind of cocoa, from which cocoa-butter has not been extracted previously by the

**Reckitt's  
blue.**

**Breton.**

**Composi-  
tion of  
colours.**

**As little  
colour as  
possible on  
cakes.**

chocolate manufacturer, may be put either on a flat tin or in a small cup, and warmed and gently melted, without burning it by too much heat, and then mixed with white syrup. Such syrup ought to be kept in readiness in the hands of a practical piper. To the dissolved warmed cocoa you add by tea spoon portions some of the syrup, always mixing both ingredients until the cocoa appears of a thickness similar to piping icing.

Any such chocolate icing dissolved too thin may be rectified by the addition of a pinch of icing sugar in powder. The whole process must be done in a warm room, not far from an oven or fire. Chocolate icing made thus can't be kept ready in stock, but must be made as required. Unless in very experienced hands it will not be fit for use after a day or two.

### Green.

Most of the greens found in the kitchen and the bakehouse are the products of condensed spinach. There are several other kinds of green quite harmless, but they will not bear comparison with spinach greens for beauty and excellence.

As previously stated, blue and yellow mixed will give a nice green as well.

Pink and green match excellently on any cake, for example, a wreath of green leaves and pink roses, and also the piping on the top's outer circle of the cake will always appear more tasteful when finished with a little pink.

### Colours which form a good match.

A golden legend on a pink ground, finished in the same way as previously, looks admirable.

Another very handsome assemblage of colours is blue, silver, and white; suggested by the blue sky, silver moon, and white clouds of the vault of the heavens.

Tasteful combinations with colours on a cake, either in the piping or decoration, or in both, cannot be learned by description; your own taste must be the guide.

The piper engaged on a birthday cake, or any cake on which coloured icing is to be applied, may make his colour bag as small as possible, and he must not think it an economy, before throwing the remainder of the colour bag away, to simply pipe all the bag's contents over and over the cake. Look at some Metropolitan and West End houses, the proprietors of which fancy themselves to be tip-top in their line, but what they show and exhibit would make an elephant turn up his nose.

I shall also add that for colouring jellies, blanc-manges, fruit, &c., liquid colour is the best for colouring purposes.

### How to keep colours.

In order to preserve a paste-colour, so that it may be used at any moment, all that you have to do is to keep it out of the bakehouse. Firstly, it is too warm there; secondly, some people do not appreciate what a good colour is, and how to deal with it; thirdly, it may easily be lost in a bakehouse—therefore, keep these colours in your cupboard.

Any colour gets dry after a time. In summer sooner than in winter. In this case fill the colour glass occasionally with water, turn it over and let the water run out again ; this will keep them moist.

**Colours to  
be kept  
moist.**

Do not stir the colour with a nail or any metal instrument, wood is the best thing to use. Good colours are very sensitive. If you leave a nail in a yellow, or pink, or blue colour, in a few days the colour will be quite black. To prevent any colour from drying out too quickly, and getting hard or being attacked by dust, keep these colours constantly corked. Any paste colour having become hard like stone through neglect cannot be again useful for piping.

Pulverised colours are the things for dry colouring, such as for fondants, marzipan, &c., but are not suitable for piping, and are therefore useless to the piper.

**Pulverized  
colours.**

Gold and silver may here and there be very well adopted for ornamentation at the confectionery ; not only that, we apply them as gold and silver leaves, &c.

**Gold and  
Silver.**

Say, for instance, you have an inscription written by the bag on a tablet of pink material, fragrant or marzipan, and you would bronze it over, after being a bit dry, with some liquid gold, to be had ready for use ; it will make a superb improvement. The same with silvering over any inscription applied on a foundation of white, or light blue, will make a magnificent impression.

Pupils with me in lesson, of course have the opportunity of getting more acquainted with all and everything in this respect.

## CHAPTER IX.

## ORNAMENTS.

IN continuation of Chapter VII. (Piping), I may say it is advisable to start piping a cake on top. Doing it in another way, viz., beginning at the sides and doing top after, you easily run the risk of coming in contact with your jacket or sleeves with the fresh piping, and thus spoil your own work.

**Leave the centre open for the ornament.** If the cake you are going to pipe be a bride-cake, you already will know, on beginning, whether its centre has to be filled out by a raised ornament or in another way, of which we shall soon speak. If the cake is to be finished as suggested, then leave the cake's centre, of about the size of the ornament's foundation, open, unpiped, which is done best by plainly making any round cutter of at least the same size, with the scissors or a knife in the cake's central part.

**All bride-cake tops must be level.** See in particular that your cake's surface shall be strictly level. Should the cake baked appear otherwise, I would not apply the knife, but in future keep the mixture a bit more thin, and this is done by adding a little more milk or cream.

The cake's unevenness may be rectified easily when applying the almond icing. Cutting the bride's-cake top level is not to be recommended.

**No raised central ornaments are essential.** It is not said that the centre of a bride's-cake *must* be finished by means of a raised ornament, or that any bride-cake finished in another style would not look well without one. But, understand me aright, I also say that if the cake in question is of more than one tier—being composed of two, three, or still more tiers—there is *no better finishing* for the top except with a raised central ornament.

Any practical confectioner is required, and must be able, to finish a single-tier cake without a raised central ornament, and this in a decidedly tasteful style too. It may be done with artificial flowers and leaves, with roses of sugar, or made otherwise with sprays, festoons, wreaths, &c.

What I dislike and detest is the application respecting finishing of a bride-cake with small gumpaste ornaments, such as leaves medallions, spangles, figures, doves, festoons, &c.

These kind of ornaments for finishing a bride-cake are not only out of fashion—if they ever were in fashion—but are only used by those unacquainted with decoration in general.

I would like to see any practical confectioner able to finish a cake in a tasteful and respectable style with this kind of thing. Impossible!

No practical confectioner ever has availed, or will in future avail himself of them. I will not condemn occasional applications of one or the other of them here or there, for a change, and in tasteful connection with piping, but finishing a cake altogether with them must turn out tasteless, and betrays only the want of taste of the maker.

Piping, that is the thing now required more and more, and everywhere, and by doing so all expenses for this kind of thing are saved.

More than once I was assured that half of these ornaments in stock get lost by breakage, getting dusty, dirty, &c., so I can't see of what use they are.

By filling out the cake's centre—and this either in a round or oval or oblong shape—by means of a spray or by another flat central ornament, say, two shaking hands, &c., the ornament in question ought not to be fastened on a cake but plainly put on, as every bride is inclined to save the ornament of her wedding cake in memory of her day of honour. If fastened, on going to cut the cake one cannot avoid spoiling it.

The finishing of a bride-cake with any other than a raised central ornament is less expensive, and may be advised to be adapted to smaller cakes, especially for the class of customer who have to calculate and consider the cake's price being half-a-crown more or less.

Orders for bride-cakes, the prices of which may be one or several pounds more or less, are very scarce; many a small confectioner in all his life-long struggle never having a chance of such an order.

So, as most bride-cakes are of a more or less smaller size, the confectioner finds himself here and there in a position to make his customer most reasonable terms, and this may be done easily, and satisfactory to both parties, and without the cake losing anything whatever in its beauty, by replacing a raised central ornament with a cheaper decoration. In finishing the cake's outer side by means of a silver band, this will also—because the piping of a cake outside is difficult, and takes easily one hour—allow the confectioner to make a lower charge for the cake.

If time permits, it is better to put on the ornaments the day after the piping has been done.

Fig. 19 shows four designs for the finishing of a cake's top with leaves and roses. Silver or satin leaves or roses may be used, or

**Small  
gum-paste  
ornaments.**

**The spray.**

**Don't fasten  
them.**

**Cake  
finished  
outside  
with a  
silver band.**

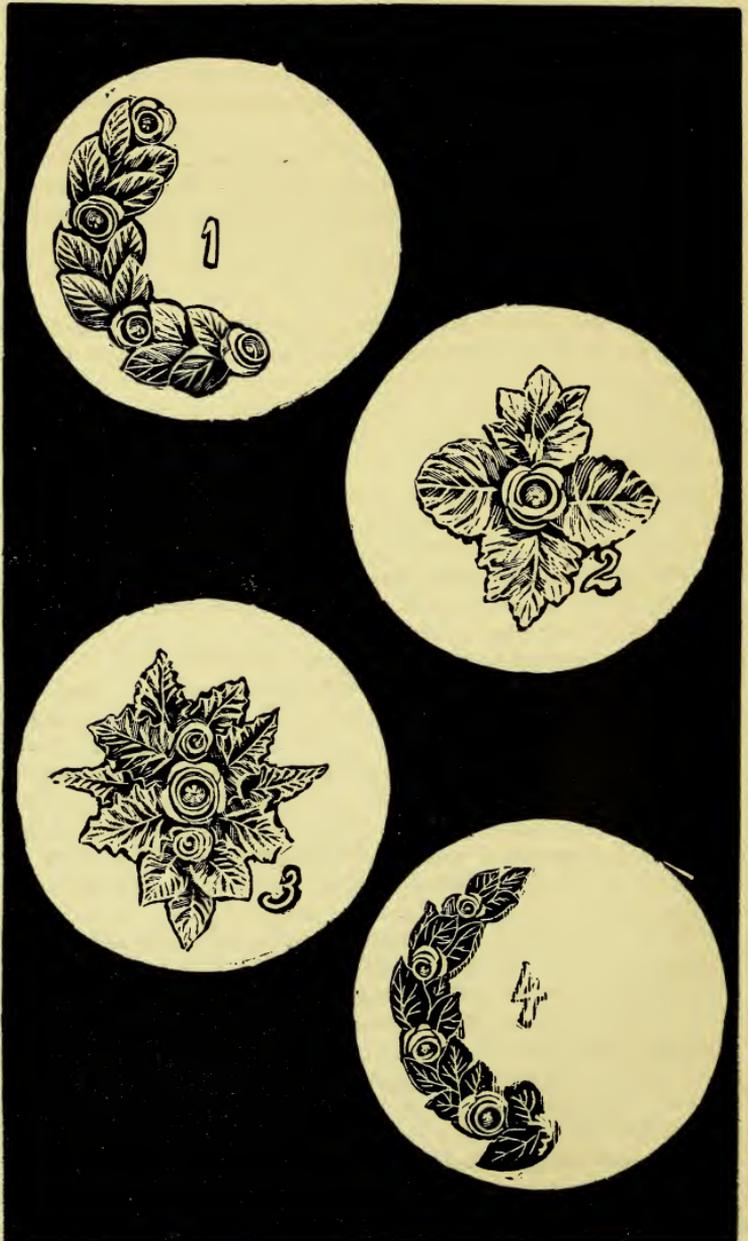


PLATE 19.

if you like, both kinds on one and the same cake. Also sugar, or artificial flowers, or both kinds if you wish—either way is right, provided things are applied tastefully.

Pattern 1 of the illustration indicates how to make a wreath. Ordering one made of artificial flowers costs several shillings.

Lay on leaves and roses and continue as you see it started, and fasten each leaf and rose with the icing bag.

Fig. 4, the same plate, indicates a wreath started on its top part with very small leaves and roses, and proceeds by going downward, with their respective sizes increasing and getting larger, its finish at the wreath's middle would be with a big rose.

Figs. 2 and 3 are intended to be put direct in the cake's centre.

It is not good taste to apply leaves and roses just as flat as they are by simply plastering them on the cake with icing, like a mason might do with mortar.

Flowers and leaves always make the best impression by their being applied in a natural position, that is hanging. For doing so, fasten the leaves one end only with sugar, (on the end where the stalk may be presumed,) the leaves' other part has to be directed in a slightly bent upward direction.

Designs for filling out open spaces on the cake's top by way of leaves and roses are as endless as designs in piping, and everybody has a right to his own taste.

Don't overcrowd the cake with ornaments, too much is an insult to the eyes. The trouble taken in piping a fine design must not be afterwards made worthless by its getting covered with ornaments.

Ornaments must be placed where there is no piping, even some empty space left between the piping and the ornaments may be regarded as tasteful, but the application of ornaments at the cake's outer side—with the only exception of perhaps a wreath—is to be abandoned. I cannot but think that something may be done properly and tastefully in this connection.

It is astonishing, and must surprise many country confectioners on their coming to the Metropolis to notice at many West-end businesses things exposed, I mean cakes piped and ornamented, in a way that is positively shocking, and in one word, disgusting; and this in businesses the proprietors of which pretend to be tip-top in their line, and a pattern to others. Sometimes one may be inclined to fancy an elephant having more taste to display at this kind of work.

Without exaggeration I must say that provincial towns, I mean confectioners in provincial towns, make a finer show than London businesses.

On requiring more designs regarding the application of ornaments, I must refer you to my book of designs.

Any kind of white or very dainty-coloured flowers, blossoms,

**Apply  
leaves and  
roses in a  
most  
natural  
position.**

**Ornaments  
must not  
cover the  
piping.**

**The kind of flowers, blossoms, buds, &c., as used on bride-cakes.** buds, may be applied as decoration on bride-cakes. They are in endless variety on the market, and suitable ornaments of this kind may now be obtained easily at any ornamental confectioner's. Every year brings new patterns, artful imitations, and fancy flowers in a wonderful perfection; but orange blossoms, snowdrops, camelias, water and other lilies, azaleas, daisies, stephanotis, white roses, &c., as known by everybody, have still the preference.

If the cake be of more than one tier, then the application of some sprays hanging down the sides will appear effectual. You may apply more, but only one kind of spray on a cake.

**Silver bands.**

Finishing off a bride-cake's outer side occasionally with a silver band is a nice change, as already referred to on another page, and is time and labour saving too. Piping of the cake's outer side in a fine style is difficult and more troublesome than the piping done on a horizontal surface.

Will the piper use a silver band of the breadth or width as the cake's outer circle itself, or will he use a smaller one, thus filling out the space left open below and above with piping or by some white frills? He may choose as he likes—every taste has a right to be carried into effect.

**The wreath.**

Another way of finishing the cake's outer side is with a wreath. The fastening of the ends together may be done, I think, best with needle and cotton; a few stitches will do. When doing it an assistant must keep the wreath as close and as tight to the cake as possible.

**Use the stiffest icing on outside piping.**

Special precaution has to be taken as to the icing being of perfect stiffness when piping vertical, that means outside a cake. It makes a good impression when the cake's lower part, that which would come nearest the board, is piped with a strong big tube, all the more as icing here must be faultless. Icing dropping so low as to be in contact with the board or the rotation stand will later, on the cake going to be moved for sending-out, break invariably, and will on its breaking off injure all the cake's lower part round.

It may be recalled that a cake, after piping is finished, may not be moved without suffering great injury in the piping; the cake has to rest on its board, &c., from the beginning of the first glazing until the piping is of an entirely dry, hard state.

Without regard to the stiff icing I use, I take the precaution of starting piping at the outer side of the cake about one-third an inch off the bottom so that, even when any icing is applied in thick quantities, I have the guarantee of its sinking down to the bottom to be impossible.

**Birthday, &c., cakes.**

Birthday and Christmas cakes are, as a rule, glazed only once, on the top; the sides being embroidered either by some fancy printed bands or of some tissue paper (frills).

The birthday &c., cake, being a good and rich one, will become raised at the centre, and will burst on the top in baking. I

don't recommend cutting such a top level; this would plainly involve depriving the cake its beauty.

Keep icing for glazing stiff; but before doing so you had better fill the cake's burst parts in the first place with some almond icing. Your cake being sufficiently cold, and icing as it ought to be, scarcely any icing will come down.

The ornaments for the respective finishing of this kind of cakes, viz., birthday, christening, New Year's, Christmas, and occasional cakes, may be done with some coloured ornaments.

Any kind of ornaments, as mentioned on a previous page, may also be obtained in a light coloured style, thus fit for this kind of cakes, and their application will be of the very same method as described and illustrated in bride cakes.

Avoid any unnecessary amount of colours in the different ways of decorating such a cake.

A wreath you may lay on, with green or otherwise coloured leaves, and yellow or pink roses made of sugar or any other material.

Birthday cakes are always welcome with the usual inscription, "Many Happy Returns of the Day." Any pretty fair writer with the sugar bag may go on writing direct on the cake, but any one in finding difficulties herein had better write it down on an extra tablet, if possible an edible, and lay this after on the cake's centre.

**Tablets.**

Such kind of tablets may be obtained at any ornamental manufacturer's, and on finding difficulties in regard to this refer to me direct.

Such kind of cakes must on glazing be put on a wire of a pretty fair mesh, thus to allow any icing running down getting separated from the cake's bottom, therefore such wires ought to be provided with certain feet of about half an inch in height. The bottom of the sponge cake *must* be kept clean and free of any dropping icing.

**Sponge cakes.**

Sponge cakes, as a dummy, may be made from bread dough baked in a sponge mould. Such sponge cake dummies, in order to make them as high as possible, I prefer previous to their coming to be glazed, to be put in a kind of a tin ring a few inches high, fitting the size and shape of the sponge cake.

In coming back to bride's-cakes with a word more I wish to say that especially in the districts of Lancashire and Yorkshire I found it the fashion of sawing the cake through the icing into so and so many parts previously to its going to be piped. This will be a saving of trouble when the cake is cut at the wedding breakfast.

**The cake-saw.**

Other confectioners save this trouble, and on forwarding the wedding cake simply add a cake saw. These saws may now be obtained very practically in knife and saw combined in one blade.

**Terra-alba ornaments.** This kind of raised central ornaments are of a later period ; they only appeared about half-a-dozen years ago.

They are composed of a mixture of china earth and stearine, appearing of a whiteness like alabaster, and are, with regard to their coming out of the mould of a perfection absolutely inimitable by gum-paste ornaments.

They also have the advantage of being able to be washed whenever dusty or dirty, and this without any effect on the beauty of the vase whatever. They last a lifetime. Also you may, if you like to do so, lend them out on hire.

This kind of vases are exclusively used in conjunction with fresh natural flowers, having a flower-holder provided at the head.

**Two, three and more tier cakes.**

Such a cake of more than one tier must be dealt with—that is must be glazed and piped—as so many separate cakes as there are tiers. Glazing and piping such a cake as one piece will cause great inconvenience, the work, in one word, is impossible to be done properly as required.

A two or more tier cake if being delivered by the confectioner to the wedding-house does not require the different cakes to be fastened each on the top of the other, a plain putting on is sufficient, doing it in another way would only involve great trouble on the party going to cut the cake.

Quite a different thing it is by a cake of such a dimension going to be forwarded by rail, &c., that means packed up. Here the cakes must, previous to their coming in a box, be carefully put together, and fastened with some icing between the different tiers.

The space of the lower cake going to be occupied later by a smaller one, certainly has not to be piped.

**The packing of a cake for transport.**

Every precaution must be taken in packing a big cake undergoing a great journey. Cushions of paper shavings of a very soft quality, and also wadding-sheets ought to be in immediate proximity to the cake before filling out the empty space with a more common kind of paper shavings. The closing of the box ought to be effected by screws, neither hammer nor nails must be applied, and those going to receive the cake ought to be instructed to open the box with a screw-driver.

A screw of a peculiar length, say three to four inches long, might be applied in the box's top board, exact at the centre, thus to penetrate and rest in the cake's top, which will secure the cake from the unavoidable shaking and turning over during transport. For such cakes I refer to what I said on gelatine icing.

Any bride-cake on going to be packed up must at least for two or three days be finished and be kept stored in a properly dry and moderately warmed room, in order to secure the icing getting their full hardness.

Any bride cake on its going to be delivered ought to be put **Lace paper.** on a lace paper, which, in order to prevent the cakes moving, must be fastened with a bit of icing on the board it rests upon.

## CHAPTER X.

*PATTERNS: HOW TO MAKE AND TRANSFER THEM.*

IF you wish to trim the centre of any cake's surface with the piping bag, the simplest method is the circular style.

**A round  
pattern in  
cake's  
centre.**

Take a true round cutter and put it on the cake's centre; be sure that it is the centre exactly. The difference of a hair's breadth will not cause any deformation in the surface, but half-an-inch more or less on one side will be double the difference at the opposite. An accurate eye can discover the cake's central point easily enough. My pupils never are allowed to use compass or measure; these are not at all necessary for the piper.

The central circle on the cake is made as follows: The cutter is laid on the cake, which is then marked with the piper's knife, or scissors, or a pin, or by means of a pencil; or you may mark it by making points round the cutter with the icing bag—either way is right.

Now take the cutter off and fill out the circle by making parallel lines, say about six or eight lines in the space of an inch. Having done this, go once more over by crossing the newly-made lines.

In filling out any circle in the way suggested, make the middle line first, which must divide the circle into two equal parts. Having filled out the circle by lines drawn crossways, you may, if you like, go over once more in the same manner; every additional top line must be exactly over the line below along which it runs. This done, finish the circle with a pearl border with the same tube (perhaps Nos. 28 or 29). If the size of the cake admits, a little more work may be applied round the circle.

*The Star.*—Another nice-looking, handsome, and easily constructed central design is the star. See illustration 20.

**The star.**

You may make a star composed of six, or eight, or more fields; this is merely a matter of taste. I, for my part, prefer the six-cornered star to any other.

In order to get a star pattern you firstly must cut out a proper round piece of paper; any paper pattern should be made of a

good strong piece of packing paper. Take as a guide : If a cake's diameter is about twelve inches the star in this case may be about six inches in diameter. Having done so, fold it together in two equal halves ; then fold the two halves in the middle once more, which will give quarter circles. Again folding these quarters you get eights.

Your pattern will now be like Plate 21. There, where you see the two lines going in a triangle, you cut off the paper ; also in order to mark the central point on the cake, you may cut off the

**Use for any piping pattern strong stout packing paper.**

**How to make a star.**

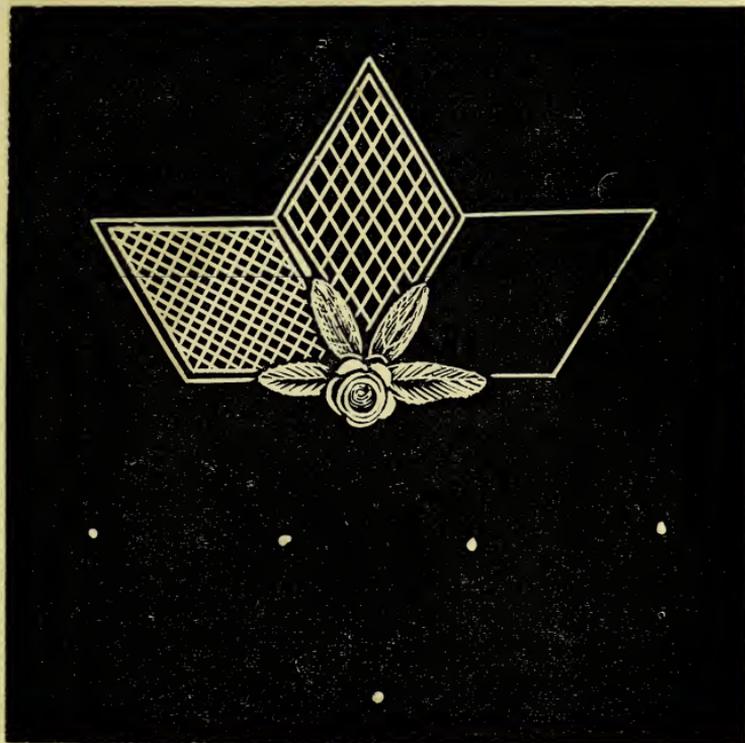


PLATE 20.

lower end of the pattern, as marked by a small line. You now unfold the paper, and your eight-cornered star pattern is done.

If you want a six-cornered star the paper is to be doubled and then folded into three equal parts more, and then treated as the eight-cornered star.

**Stars with  
six, eight, or  
more  
corners.**

The pattern now is laid unfolded at the middle of the cake. To keep it flat a round cutter may be employed, or anything else, so that you may be able to mark all the corners with a small dot by your bag.

The central point must also be marked, *the accuracy of which is most important.*

This being done, you may lift your pattern with the pipers' knife, without removing any of the dots.

Now all the dots are joined by means of straight lines.

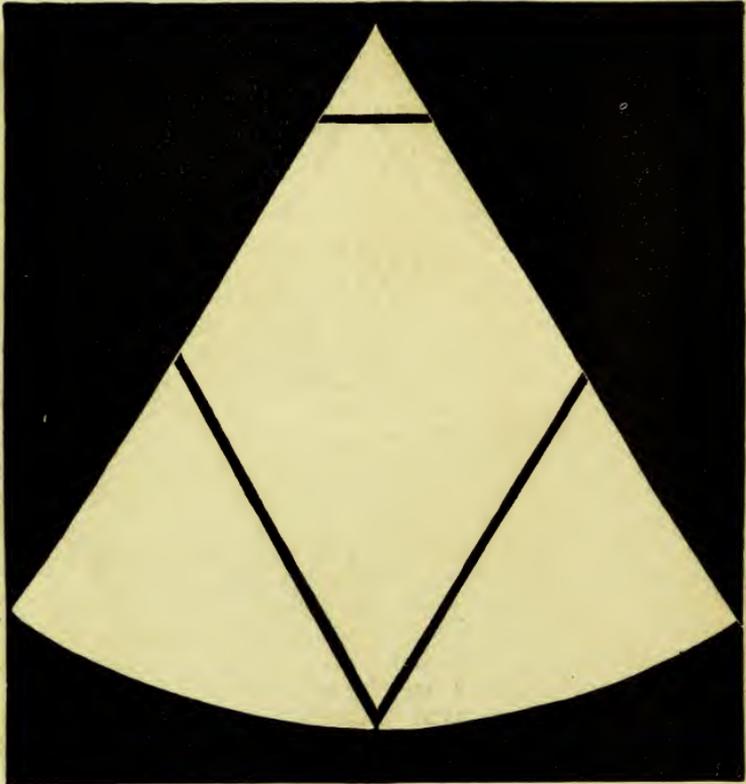


PLATE 21.

**Filling out  
of the stars.**

If quite correct, there always must be two of the lines across the central point, just opposite. This done, it depends upon your own taste as to whether you will make a second border inside the frame, as shown, in the two fields finished. (See Plate 20).

If the cake is to be a birthday cake, &c., coloured icing will be an improvement for making the second, or inner frame.

The piping inside the fields must be white.

You may fill the star's fields out in one of the two ways as shown by plate, or you may, if you like, make both kinds in the same cake, the third field like the first and the fourth like the second; either way is right.

Similar patterns cut out from a round piece of paper may be B and C of Plate 22.

Any piper, because it is so easy, will soon find out other ways of cutting similar patterns and working them out.

The cutting out and transferring on a cake of any pattern running only in straight lines in is done by simply marking the corners of the pattern with a point made with the bag, then joining them with straight lines of icing.

It is a little more difficult in the case of undulating and curved lines.

To follow any pattern exactly in a curved line it is not sufficient on its transference to the cake to mark only the edges of the different lines.

In this case the piper has to follow the different curves by closer points, sufficient—after having removed the pattern—to retain a true copy of the pattern itself.

Make all points as small as possible; later on, on communicating them, when making the frame, they must not be visible.

If the piper, in order to vary designs, is inclined, to make any central patterns in an oval or oblong shape, he may take a piece of stout paper, and after having it four-folded may cut out anything he likes in an oblong style; each pattern is right.

As each cut of the scissors repeats the same cut throughout the pattern no mistakes can be made; it *must* turn out accurately and symmetrical.

Designs D, E, F, on Plate 22 will give you a sufficient illustration to lead you to make some more patterns.

Any of these designs, after having been filled out in a style alluded to previously, or by your own combination, may be finished with a few leaves and a little rose in the centre. I don't say you *must* do so, I merely suggest you may do so if you like, but in this case avail yourself of the very smallest leaves possible to be obtained, because, making a pattern with great care and then covering it over after is simply nonsense.

I will not reject it as a medium to be applied here and there for the partial decoration of a bride-cake, but certainly it may not be bestowed unless in connection with piping. Apply it in a very moderate quantity and not as a rule.

If you, for instance, are inclined to finish the twelve corners on Plate 20 by means of twelve silver pearls, you may do so, but certainly it will do as well without.

**Different  
patterns cut  
out of paper.**

**Patterns  
running in  
curved  
lines.**

**Oval  
patterns.**

**Silver  
dragee.**

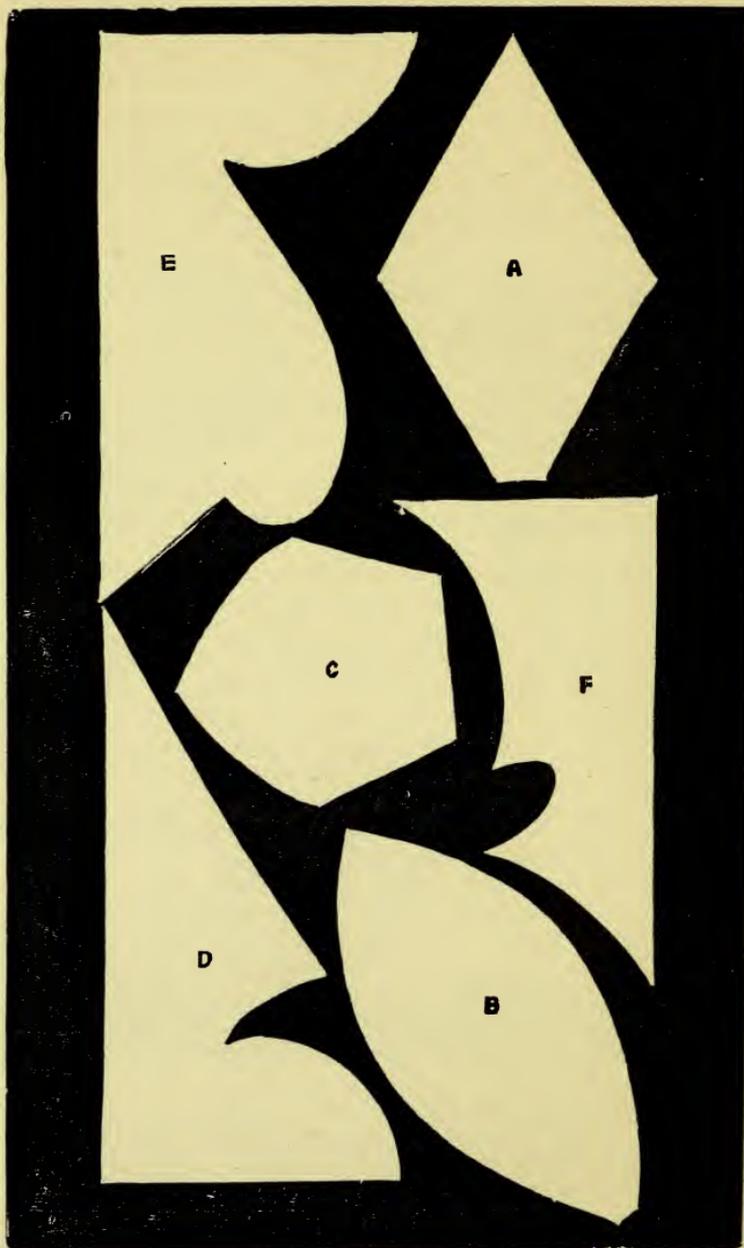


PLATE 22.

Silver dragée exposed for a few weeks to the sunshine, or even only to the open air, will soon turn black.

Piped central pieces must be made in proportion to the cake itself. As an average rule you may take it that they ought not to extend over more than about half the cake's diameter. The piper has to arrange and keep some space on the top's outer edges to be filled out with the piping bag, and the space between this and the central piping is to be filled out with any ornaments. (See Plate 19.)

**Proportion  
of a central  
piece.**

## CHAPTER XI.

*ALMOND ICING.*

ALTHOUGH this kind of work is not necessarily to be discussed in a book on the subject of piping, I thought that it would be advisable, as I get so many applications for information on this subject, to conclude the book with some remarks about the manufacture of almond paste, which is inseparably connected with the making of bride-cakes.

I have found this mixing made differently in different places. I found it fashionable to mix the paste with whole eggs in one place, and in another with yolks; some people work the paste together cold, others with boiling sugar and without any eggs.

**Different mixtures.**

Again, I have met with people who divided the ingredients into pounds, that is one pound of almonds for one pound of sugar; while in another place it is customary to mix two pounds of sugar with one pound of almonds. So you see there are many ways to Rome, any one of which is no doubt right.

If you ask me which way is best of all, I may say adopt that employed in the district in which you live; but if not sufficiently acquainted with the method of sugar boiling, let me earnestly advise you to abandon the method of making paste with boiling sugar, if you wish to avoid a lot of expensive experiments. I myself cannot see any advantage in making almond paste in the *hot* style; I find that it takes about one hour for properly mixing, whilst I can mix it *cold*, that is to say almonds, sugar and eggs, on the table into a stiff paste in a few minutes. Those who employ sugar boiled to the *flue* proof for making almond paste, may do so if they think it best.

**Different receipts.**

Taking the principal ingredients, almonds and sugar, in equal proportions, pound to pound, is, of course, a better receipt than one pound of almonds and two of sugar. But as I know that several leading and really good businesses in the Metropolis, where tons of bride-cake are made weekly, have for years had their receipt for almond paste one pound of almonds to two pounds of sugar, I leave this matter entirely to your discretion.

What sugar? Well, take castor sugar, moist sugar or Demerara, as you choose, I myself prefer the last.

If using yolks for the binding process, then seven to eight yolks (it depends again on the size of the eggs) will do for the pound to pound receipt. Work paste quite clear, and keep it as stiff and hard as possible just to keep it together; a soft almond paste has a great chance of changing its taste for the worse, in summer already after two months.

The thickness of an almond paste to be laid on a bride-cake, depends, of course, a great deal on the cake's price.

It is a pity that these large limited liability companies, which sprang into existence all over England (but I am happy to say disappeared again in a comparatively short time, because they found confectionery less lucrative than anticipated), spoiled the prices of everything and brought them down.

Thus the price of 1 lb. of bride-cake at nearly all London confectioners is  $1/6$ , while in many larger or smaller country places I find that up to the present it has been  $2/6$  and even  $3/$ -per lb.

Certainly when offering this cake at the first price, viz.  $1/6$  per lb., the confectioner must be careful not to apply too thick a layer of almond paste, the more so, as at present almonds are nearly double the price, and will most likely keep on like this for several years; but in the case of such low charges, I should strongly recommend mixing almond paste in the proportion of one part of almonds to two of sugar.

Taking it on an average, the bride-cake's almond icing may be applied in a proportion of one third of the raw-baked cake.

Confectioners inclined to flavour almond icing may do so if they choose, but it is not essentially necessary. Use either essence of rose, fleur d'orange, or a glass of whisky, or a little bitter almonds' essence. For myself, I think flavouring with bitter almonds (ground or in essence) to be the best.

Businesses doing a great trade in bride-cakes, I would recommend to make a trial of mixing the almond paste with a more roughly-ground almond, which I find eats better. It will not alter the price of the ground almonds, as the grinder is simply put a bit wider.

This does not apply to ground almonds as used for macrones, when finely-ground almonds are better.

In Lancashire and Yorkshire I found it customary to put the bride-cake, after having got its layer of almond icing on the top, once more into the oven, thus baking the almond icing for about half-an-hour until light brown.

This manipulation is, I dare say, good enough, and will prevent any almond-icing that was not very stiff from turning sour. For this purpose—I mean for putting bride-cake a second time into the oven—the oven must not be hot; it will do best for this purpose in the evening. When doing this work it is good to cover

**Flavouring  
almond  
icing.**

**Roughly  
ground  
almonds  
are to be  
preferred  
for bride-  
cakes  
purposes.**

**Baking  
almond  
icing.**

the outer sides of the bride-cake with a few bands of thick, stout paper, in order to prevent the bride-cake from getting dried out. Until quite cool, the cake must not be glazed; better give it the first coat on the next day.



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WITH respect to the advertisements that follow I wish to say that I have only accepted them where I have carefully examined and approved of the articles offered. Some of these I have used for years and found superior to anything else of the kind on the market. I can therefore conscientiously recommend them. My rule in these matters is that the best things go the farthest, and are therefore the cheapest in the end.

HERR WILLY.

**THE OLD-ESTABLISHED TRADE JOURNAL FOR BAKERS  
AND CONFECTIONERS.**

**“THE BRITISH AND FOREIGN CONFECTIONER,  
BAKER AND RESTAURANTEUR.”**

188, STRAND, LONDON, W.C.

“THE BRITISH AND FOREIGN CONFECTIONER” was established in 1877, and from that date it has endeavoured to earnestly advocate all movements for the advancement and welfare of the Bakery and Confectionery Trade, of which it is the recognised Scientific Organ.

Advertisers in Europe and America will find it the best medium for bringing their Machinery, Specialities, Inventions and Productions before the whole Trade throughout the world.

ANNUAL SUBSCRIPTION.—“THE BRITISH AND FOREIGN CONFECTIONER” is published on the *First of every month* at 188, Strand, London, W.C., and copies may be ordered through any Newsagent, or will be sent direct from the Office at the following rate of subscription :

UNITED KINGDOM, EUROPE, CANADA AND UNITED STATES, **6s.** POST FREE.  
AUSTRALIA, SOUTH AFRICA, INDIA, AND CHINA, **10s. 6d.** POST FREE.

Post Office Orders, Postal Notes, or Cheques, are to be made payable to WALTER WILLIAMS, to whom all business correspondence should be addressed. Subscriptions may commence with any month. The following letters, from amongst many, tell of its worth :

“January 14th, 1889.  
“Dear Sir,—I am very pleased to hear of the increasing success of “The British and Foreign Confectioner.” I never open its pages without finding either a receipt of value, or information which one can turn into money.—Yours very truly, W. NEAVE HILL, 60, Bishopsgate Street Within, London, E.C.”

“August 6, 1890.  
“Dear Sir,—It affords us much pleasure in stating that our clients, Messrs. Fitton and Son, are extremely well pleased at the results of their advertisements of Germ Bread (Smith’s Patent) in your Journal. We may also add, that in our own experience, which is a pretty wide one, we have come across no trade journal more worthy the attention of advertisers.—Yours faithfully, EMMISON BROS., Advertising Contractors, Manchester.”

“December 6, 1888.  
“Dear Sir,—It would be difficult to over-estimate the advantages to the Baking and Confectionery Trades conferred by ‘The British and Foreign Confectioner’ in the introduction of better systems of manufacture, improved machinery, ovens, and other appliances, and in generally advancing the interests of these important industries. As an advertising medium we believe it reaches all the best firms, both at home and abroad, and it is frequently mentioned by our customers in all parts of the English-speaking world.—Yours faithfully, JOSEPH BAKER AND SONS, 58, City Road, London, E.C.”

“July 8, 1890.  
“Dear Sir,—We attribute a very considerable portion of the large demand that now exists for our Concentrated Fruit Essences and Guaranteed Essential Oils to the fact that for the past eight years we have advertised steadily and prominently in ‘The British and Foreign Confectioner.’ We have found it an excellent medium in every respect, and we most certainly shall continue our advertisements so long as the journal is conducted upon the same excellent lines that at present characterises it. We have to thank you personally for the uniform courtesy you have always shown us.—Yours truly, STEVENSON AND HOWELL, Standard Works, 95a, Southwark Street, London, S.E.”

“July 15, 1890.  
“Dear Sir,—As an advertiser in your journal, I am highly satisfied with the results. I have advertised my Flour Testing Apparatus and my patented Steam Generator in ‘The British and Foreign Confectioner,’ and the responses have been such as to justify me in saying that your journal is the best medium for reaching the cream of the baking and confectionery trades.—Yours faithfully, W. A. THOMS, Alyth, Scotland.”

**N.B.—THE ONLY OFFICE IS 188, STRAND, LONDON, W.C**

# ICING SUGAR

in perfection

as used by Herr Willy.

Also

CASTER, "BANQUET," NIB

AND OTHER

Confectioners'

# SUGARS.

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Manufactured by

T. WALTER PUMPHREY,

Sugar Mills, STOCKTON-ON-TEES.

Telephone Call: III., 3236, Hamburg. Telegraphic and Cable Address:  
 "Wiedemann, Boeckmann Str., Hamburg." Correspondence in any  
 Civilised Language.

**Carl Wiedemann & Co. HAMBURG.**  
 FABRIK & LAGER-COMPL. CONDITOREI-EINRICHTUNGEN.

**ALTESTES SPECIALGESCHÄFT & SOLIDES FABRIKAT.**  
 PRÄMIIRT AUF ALLEN BESCHICKTEN FACHAUSSTELLUNGEN M.D. HÖCHSTEN PREISEN.

Very latest distinctions: Gold Medal 1890, Würzburg; Silver Medal 1890, Lausanne; Silver Medal 1890, Bremen; also Diploma of Honour for Confectioners Moulds for unsurpassed qualities; Silver Medal 1891, Hanover.

DOZENS OF DISTINCTIONS OF FORMER EXHIBITIONS.

# CHAS. WIEDEMANN & CO.,

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Founded HAMBURG. 1868.

## Universal Outfitter and Purveyor

OF ABSOLUTELY EVERY

### MACHINE, UTENSIL, TOOL,

As applied by Confectioners, Bakers (both for Bakehouse and Shop), for the Kitchen of Hotel, Restaurant, Steamer, Private House, &c. By Marcipan Manufacturers, Sweet Manufacturers, Chocolate Manufacturers, Jam Boilers, &c.

**Complete Outfittings ready for despatch in Unsurpassable Workmanship.**

**GOODS FORWARDED TO ANY PART OF THE WORLD.**

*The Reputation of the firm, CHAS. WIEDEMANN & Co., is universally acknowledged as a sufficient guarantee for everything originating from there being impossible to be surpassed in skilled workmanship, latest designs, and latest improvements. ESTIMATES GIVEN.*

CHAS. W. & Co. are the only and sole makers of Herr Willy's real German Piping Tubes, made after his designs and descriptions, and now in demand all over the World.

THE  
**“BAKERS’ TIMES.”**  
 A Weekly Newspaper

FOR THE

**BAKERY, CONFECTIONERY, AND MILLING TRADES.**

MAY BE PROCURED OF ANY NEWSAGENT.

**Every Saturday. Price One Penny.**

OR, BY SUBSCRIPTION, FREE BY POST :

1s. 8d. for Three Months ; 3s. 3d. for Six Months ; or  
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**A SPLENDID ADVERTISING MEDIUM.**

The “BAKERS’ TIMES” has the *largest* circulation of any Newspaper in the Baking Trade.

*SITUATIONS WANTED AND VACANT.*

20 Words	- - - - -	6d.
Each additional 10 words, or part	- - - - -	3d.

Three insertions for the price of two.

*BUSINESSES, &c. FOR DISPOSAL AND WANTED.*

One Half-penny per word.

*TRADE ADVERTISEMENTS.*

Price per inch per insertion, one column wide.

1 insertion.	13 insertions	26 insertions.	52 insertions.
2/6	1/6	1/3	1/-

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(From whom Newsagents can procure their supplies).

OFFICE : 153, FLEET STREET, LONDON, E.C.,  
Where Editorial Communications and Advertisements must be sent

**TO THE TRADE.****H. BROOKS***(GOLD MEDALLIST)*

IS NOW SUPPLYING HIS PIPED

**CHOCOLATE MEDALLIONS**

FOR

**CHRISTMAS AND BIRTHDAY CAKES**

AT

*6s., 9s., 12s., 18s., and 24s. per dozen.*

These celebrated Medallions are acknowledged by experts to be the best decorations ever introduced for Christmas and Birthday Cakes, and, being composed of fine chocolate, are not only beautiful to look at, but delicious to eat.

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The *British and Foreign Confectioner* says :

“The piping on the Chocolate Medallions was wonderful. As piping in colours and obtaining picturesque effects Mr. Brooks' work is unapproachable.”

The *British Baker, Confectioner and Purveyor* says :

“Real works of art ; as beautiful in effect as it is novel.”

*Les Profrés des Cuisiniers*, Paris, says :

“This kind of piping is quite original ; its execution is perfect ; it is nothing less than piped painting.”

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Confectioners are requested to send their orders early, as being skilled labour, only a limited number can be supplied.

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**Terms: Cash with Order. Carriage paid for £1 and upwards.**

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ADDRESS :

**H. BROOKS,**  
**CONFECTIONER, BARNSTAPLE.**

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EVERY CONFECTIONER

SHOULD SUBSCRIBE FOR

“THE BRITISH BAKER, CONFECTIONER  
AND PURVEYOR.”

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The Leading Technical Organ of  
the Trade.

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IT WILL PROVE A

**Splendid Business Investment,**

as by acting upon the numerous *hints* and *wrinkles* contained in  
its pages, a *wide-awake* tradesman can save the small amount of  
the subscription MANY TIMES OVER.

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(Including Cloth Bound Diary.)

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and 128, Renfield Street, GLASGOW.**



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THE  
Confectioners' Vegetable Colours  
AND  
Fruit Essences Company, Limited.

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YOLKINE.

The most perfect colour for giving cakes, buns, scones, &c., a beautiful rich tint. Price, 10s. per lb.

ESSENCE OF LEMON.

Selected Messina and Palermo. Prices from 6s. 6d. to 10s. 6d. per lb.

ESSENCES FOR ICES.

Vanilla (colourless) 6s. 6d. and 13s. per lb. Raspberry and Strawberry (from fruit), 3s. 3d. per lb.

SUNDRIES.

Cream of Tartar, Tartaric Acid, Carbonate of Soda, Alum Ammonia.

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Write for Samples and Price List to

“*MANAGER*,”

**“MESSINA WORKS,” HACKNEY WICK,  
LONDON, N.E.**

TELEGRAPHIC ADDRESS—“**Harmless, London.**”

SCHNETZLER'S  
DESICCATED  
**WHITE OF EGG,**  
YOLK,  
AND  
**COMPOUND OF EGG.**

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**KEEPS WELL IN ANY CLIMATE. GUARANTEED PURE.  
ALWAYS ALIKE.**

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Avoiding loss of eggs, and offering great economy in price. Easily soluble in water, and possessing all the properties of Fresh Whites and Yolks.

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A MOST VALUABLE ARTICLE FOR CONFECTIONERS  
AND BISCUIT MANUFACTURERS.

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REGISTERED



TRADE MARK.

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**KRAYER, BACK & CO.,**  
**85, Gracechurch Street, London, E.C.**

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# Icing and Piping Sugar

THAT DOES NOT CLOG.

Expressly prepared for Finest Piping Work. This Sugar will always open out in a perfectly fine powder. Packed in air-tight Tins of 7 lbs. each.

*PRICE 40s. PER CWT. TINS FREE.*

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## FONDANT ICING.

Specially prepared to order in every variety of tint, with the most Delicious Flavours, and ready for immediate use.

*PRICE 60s. PER CWT., IN 7-lb. TINS.*

**COPPER**

## HOT-WATER APPARATUS & HEATER,

FOR WARMING SAME.

Prepared so that the Fondant Icing will always retain its delicious creaminess for whatever length of time the iced goods may be kept.

*PRICE 21s. COMPLETE.*

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Drained Lemon, Orange, and Citron Peels cut ready for immediate use.

Every variety of the Choicest English, French, and American Confectionery for high-class Pastrycooks and Confectioners.

Vegetable Colours, Flavours, Essences, and every specialty for the above trades.

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**PRICE LISTS ON APPLICATION.**

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**HACKNEY WICK WORKS, LONDON, N.E.**

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**Practical  
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SINGLE COPIES 4d. EACH, POST FREE 5d. ANNUAL SUBSCRIPTION (PAYABLE IN ADVANCE) 2s. 6d.

Each number contains practical instructions for the profitable manufacture of all descriptions of

**PASTRY, BISCUITS, CAKES, AND SUGAR CONFECTIONERY,**  
 &c., suitable alike for the Wholesale and Retail Trade.

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Mr. W. PALMER, Haughley, says:—" . . . I have taken it in regular since I first knew of it (No. 24), and I may say that I have much to thank you for."

Mr. W. T. MERRIT, Chiswick, says:—"I have to thank you for receipt for sponge cakes, and find they turn out Ar."

Messrs. COATE & Co., Milford Haven, say:—"Gentlemen, I write to let you know that I have derived great assistance from your invaluable journal, and, should there be any of our fellow craftsmen that does not speculate 4d. a month in 'THE PRACTICAL CONFECTIONER,' all I can say is that he is a f— . . ."

Mr. E. CARR, Lee Green, says:—"I write to thank you for the receipts you gave me. . . . I think you have made decided improvement in your journal, both in appearance and reading matter."

Mr. R. KEYES, Worcester, says:—"I find it a most useful paper for our trade. . . ."

Mr. W. TUERSLEY, Twyford, Hants, says:—"I find it very useful for many things. . . ."

Mr. H. JONES, Blackburn, says:—"I find your paper, 'THE PRACTICAL CONFECTIONER,' extremely valuable. I am sorry I did not know of it earlier. . . ."

Mr. S. G. MACKLIN, Kidlington, says:—" . . . I think it the BEST practical journal of the trade ever published. Wishing you every success."

Mr. G. J. COTTERILL, Ramsbottom, says:—"I have become a subscriber to your journal, and am much pleased with the information it contains."

Mr. H. FLOOD, Wisbech, says:—" . . . I have found it of great service to me. . . ."

Messrs. BARRATT & Co., Steam Confectionery Works, London, says:—"Please receive P. O. for our annual subscription for 'THE PRACTICAL CONFECTIONER,' which journal, we think, ought to be patronised by every one in the trade. . . ."

SPECIMEN COPY FORWARDED ON RECEIPT OF ONE STAMP.

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How to make Excellent-Selling Fruit Cake at 20/- per cwt.

USE

MORRIS'

PURE

EGG YELLOW.

SPECIMEN PACKET, sufficient for 250 lb. cake, sent for 1s. 3d.

WITH ALL ORDERS RECEIPT GIVEN FOR MAKING FRUIT CAKE  
AT 20/- PER CWT.

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GEORGE MORRIS,

Originator of Pure Egg Yellow,

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FOR SPECIMEN

OF

**HERR WILLY'S DUMMIES**

See Illustration at commencement  
of Volume.

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# HERR WILLY.

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## LIST.

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|--------------------------------------|-------------------------------------|
| Real German Piping Tubes.            | Indiarubber Bags, and others:       |
| Book of Designs.                     | Bags with Tubes for Eclair's Finger |
| Piping Papers.                       | Biscuits, &c.                       |
| All Colours for Piping Purposes.     | Gold and Silver Dust.               |
| Wooden Rotation Stands.              | Real Leaf Gold and Silver for       |
| Ornaments.                           | Jellies.                            |
| Roses, Flowers } of any description. | Jelly Bags.                         |
| Leaves, Sprays }                     | Syrup Scales.                       |
| Condensed Whites.                    | Pincets.                            |
| McGhie's Icing Powder.               | Fancy Pastry Moulds.                |
| Icing Sugar.                         | Snow Whisks.                        |
| Lace Paper.                          | Nails for Roses.                    |
| Silver Bands.                        | Paste Cutters.                      |
| Silver Dragee.                       | Pincers for Marzipan and Pies.      |
| Icing Basins.                        | Paper Knives.                       |
| Piped Central Pieces for Cakes.      | Palette Knives.                     |
| Inscriptions of any kind.            | Shop Knives, &c.                    |
| Tablets, empty for Inscriptions.     | Glass Globes.                       |
| Piped Tops for Bride-cakes.          | Horns for scraping out pans, &c.    |
| Dummies.                             | (better than the palette knife).    |
| German Marzipan (Almond paste)       | Jackets } For Cooks and Con-        |
| Vanilla (in beans or pulverised).    | Caps } fectioners.                  |
| Inscription Blacks.                  | Aprons }                            |
| Bride-cake Stands (electro-plate).   | Trousers }                          |
| Bride-cake Saws.                     | Shop Jackets.                       |
| Wires for Pastry Glazing.            |                                     |

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**BRIDE-CAKES, &c., RECEIVED FOR FINISHING.**

## Prospectus.

In accordance with the experience obtained since opening my School for Piping and Ornamenting, I have made arrangements for

### **FIRST AND SECOND COURSE OF LESSONS.** **Each Course consisting of Twelve Lessons, of One and a Half Hour each.**

Pupils start in Second Course, which comprises :

Making Icing from fresh whites, from condensed whites, and also after M'Ghie's Icing Powder.

The Glazing of Cakes, especially of Bride-cakes.

How to make a proper Bag (paper bags in exceptional use).

The application of the different (modern) Tubes, also of every other instrument connected with Piping and Ornamenting.

The only Colours as qualified for Piping.

A most thorough and all-comprising education in Piping and Writing in Sugar ; also

Ornaments and how to apply them.

Pupils, after having finished the Second Course, may—if they like to choose so, and provided that they have been promoted as far as required in First Course—enter in

### **FIRST COURSE.**

The specimens of Lessons work in this Course, and the results by finishing the same, have given to every practical Confectioner

### **UNEXCEPTIONAL SATISFACTION.**

Pupils finishing Second Course may be considered accomplished as first-class Pipers and Decorators.

A knowledge of making Roses, Flowers, Birds, Animals, &c., is included. Anything else not mentioned above in which Pupils may require explanation or demonstrations, shall receive fullest attention.

Courses begin day by day. Intending Pupils are in their own interest requested to communicate with me previously to their coming to town, in order to secure their hours. Nobody may expect to be accepted unless he accedes to this rule.

Pupils from London and Suburbs may select their own hours of Lessons as most convenient to their business. To those far from London and limited to time, I very much recommend the **One Week's Course** by daily double Lessons (three hours uninterrupted), thus beginning Monday, and finishing Saturday following. Result will give every satisfaction.

Lesson Dress for Gentlemen strictly in Jacket, Cap and Apron.

**Punctual Attendance** and start of Lessons, once fixed, is urgently requested. Coming later, or not appearing that day, shall always, if not caused by unforeseen interruptions, be charged as full Lesson.

Every pupil is seated separately, and his Work is seen by Nobody except myself.

**Charge** of each Course of Lessons is **£2 10s.**, payable at commencement. Private or special Course by arrangement.

No one should consider themselves too old for a Course, as the result soon will return expenses.

### **LESSONS IN FANCY PASTRY,**

or anything else connected in or with Confectionery given as well. These Lessons are strictly separated from Lessons in P. and O.

P.S.—To those strangers in town, I am always pleased in recommending them respectable Hotels, Boarding or Lodging Houses, the charges of which are strictly reasonable. I scarcely need mention that my services in this respect are entirely free of charge.

Hundreds of addresses of former Pupils from any part of the United Kingdom, and beyond this, forwarded on application.





